

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **THIRD**
DOCTOR

THE COMPLETE HISTORY



STORIES 54-57

INFERNO,
TERROR OF THE AUTONS, THE MIND OF EVIL
AND THE CLAWS OF AXOS





BBC

DOCTOR WHO

THE COMPLETE HISTORY



INFERNO

TERROR OF THE AUTONS

THE MIND OF EVIL

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EDITOR JOHN AINSWORTH
EDITORIAL ASSISTANT EMILY COOK
ART EDITOR PAUL VYSE
ORIGINAL DESIGN RICHARD ATKINSON
COVER AND STORY MONTAGES LEE JOHNSON
PRODUCTION ASSISTANT PETER WARE
ORIGINAL PRODUCTION NOTES ANDREW PIXLEY
ADDITIONAL MATERIAL JONATHAN MORRIS, RICHARD ATKINSON, ALISTAIR MCGOWN
WITH THANKS TO RICHARD BIGNELL, DAVID BRUNT, CHRIS CHIBNALL, PAUL CONDON, KEVIN DAVIES, JAMES DUDLEY, MARTHA GAVIN, DEREK HANDLEY, MARCUS HEARN, DAVID J HOWE, NIC HUBBARD, BRIAN MINCHIN, STEVEN MOFFAT, KIRSTY MULLEN, JON PREDDLE, JUSTIN RICHARDS, STEVE ROBERTS, JULIE ROGERS, JAN VINCENT RUDZKI, GARY RUSSELL, JIM SANGSTER, TOM SPILSBURY, MATT STREVEANS, STEPHEN JAMES WALKER, MARK WARD, JO WARE, MARTIN WIGGINS, BBC WALES, BBC STUDIOS AND BBC.CO.UK
MANAGING DIRECTOR MIKE RIDDELL
MANAGING EDITOR ALAN O'KEEFE

BBC Studios, UK Publishing:
DIRECTOR OF EDITORIAL GOVERNANCE NICHOLAS BRETT
DIRECTOR OF CONSUMER PRODUCTS AND PUBLISHING ANDREW MOULTRIE
HEAD OF UK PUBLISHING CHRIS KERWIN
PUBLISHER MANDY THWAITES
PUBLISHING CO-ORDINATOR EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

**Partwork Authority,
Marketing and Distribution:**
Hachette Partworks Ltd
Jordan House
47 Brunswick Place
London N1 6EB
www.hachettepartworks.com

MANAGING EDITOR (HACHETTE) SARAH GALE
PUBLISHER (HACHETTE) HELEN NALLY

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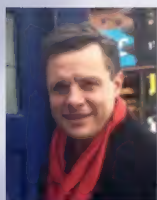
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Welcome

With hindsight, it perhaps seems quite surprising that *Doctor Who* had been going for eight years before it was decided to give the

Doctor an opponent with whom he would regularly do battle. As has often been said before, the Master was designed to be the Doctor's 'Moriarty', a fellow Time Lord, equal in intelligence and ability, but at the opposite end of the spectrum in terms of morality.

Prior to the Master, there had been just one villain who had returned – just the once – to cause more trouble for the Doctor. The Meddling Monk, introduced in *The Time Meddler* [1965 – see Volume 5], was also a Time Lord with a TARDIS of his own. However, unlike the Master, the Monk was more a figure of fun and a source of humour. The Monk made

Right:

Anthony Ainley played the Master in the 1980s.



his second and (to date) final television appearance in *The Daleks' Master Plan* [1965/6 – see Volume 6].

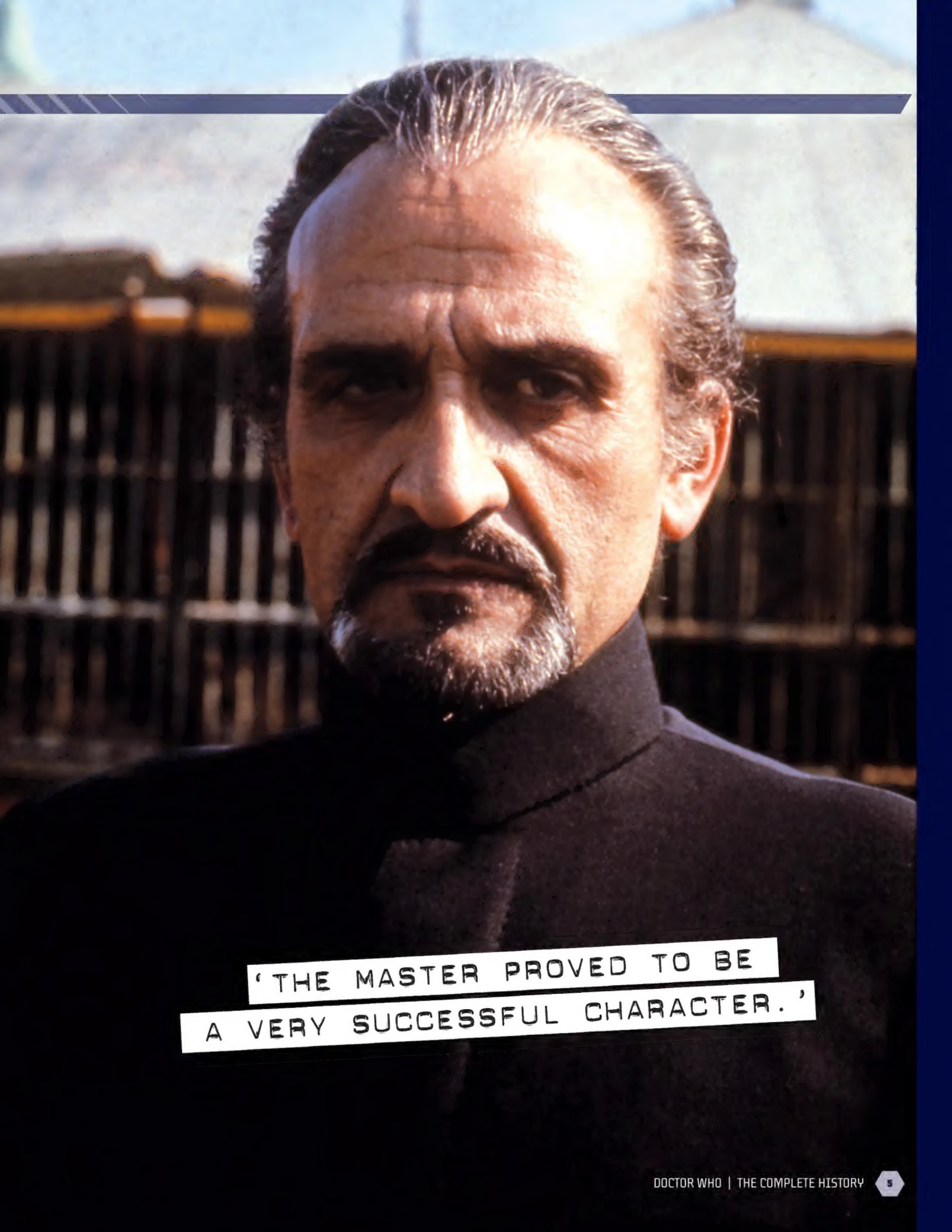
The Master proved to be a very successful character, and became an important part of the *Doctor Who* universe. The intention had been to kill off the character in the Third Doctor's final adventure, *Planet of the Spiders* [1974 – see Volume 21], but when Roger Delgado, who played him, died in a car crash, no closure could be given to the character.

Of course, the Master is a Time Lord, and just like the Doctor is able to regenerate, allowing a new actor to take on the role. However, Delgado's portrayal had been so strong that the *Doctor Who* production team was initially reluctant to re-cast the part. *The Deadly Assassin* [1976 – see Volume 26] brought the character back, but as a decaying creature at the very end of its life.

In 1981, the Master was given a proper revival, with Anthony Ainley assuming the role in *The Keeper of Traken* [1981 – see Volume 33]. With a Delgado-like appearance, Ainley's Master would make regular appearances over the next eight years of the show.

Following Ainley, a further four actors have played the part on TV, giving new twists to the character – including the first female version, known as Missy, played by Michelle Gomez. Missy's final appearance in *World Enough and Time/The Doctor Falls* [2017 – see Volume 89] saw her apparently killed by one of her previous incarnations. But the Master never really dies...

John Ainsworth – Editor



'THE MASTER PROVED TO BE
A VERY SUCCESSFUL CHARACTER.'



INFERNO

▶ STORY 54

A top-secret drilling project, led by the obsessed Professor Stahlman, is on the verge of penetrating the Earth's crust. A trip to an alternative reality gives the Doctor a glimpse of the catastrophe that will be unleashed.



Introduction

It has been said that the key to making a successful *Doctor Who* story is a good idea. *Inferno* demonstrates, however, that a lot of it is in the execution.

Aired as the final story of the 1970 series, it is one of two Third Doctor stories that share their 'good ideas' with Second Doctor story *The Underwater Menace* [1967 – see Volume 9]. *Inferno* revisits the idea of drilling into the crust of the Earth, with apocalyptic results, while *The Time Monster* [1972 – see Volume 18] has a second stab at telling a story about the destruction of Atlantis. But while neither *The Underwater Menace* nor *The Time Monster* is very highly regarded, *Inferno* is a fan favourite.

Of course, the tense countdown to destruction and the vicious creatures created by the primordial gloop that bubbles up from beneath the surface of the Earth are only part of its success. It is also memorable for its visit to a parallel Earth, where we meet alternative versions of the series' regular cast. It's worth noting that while the production team was trying to establish a new, modern style of *Doctor Who* for the 1970s, they did, in part, return to one of the show's original concepts – the idea of 'sideways' trips (in contrast to travelling backwards or forwards in time). With time travel off the table owing to the Doctor's exile, this introduced some additional variety to the series.

Surprisingly, given this early precept, parallel universes hadn't been tackled by the series before. The odd doppelgänger had cropped up – but not from a parallel world. Although *Doctor Who* would




Right:

The parallel version of Jackie Tyler in *Rise of the Cybermen/The Age of Steel*.

venture into other universes in the decades that followed, it wasn't until *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] that the TARDIS arrived somewhere where we met parallel versions of familiar characters once more.

Another appealing quality of *Inferno* is its unusual structure. Its unwieldy seven-episode duration is broken up by four parts in the middle that chiefly revolve around the events in the alternative reality.

It's surprising that a story like this might be considered the best of the Third Doctor's adventures – like the other stories in the 1970 series it's not typical of his era as a whole. And yet by taking intriguing concepts and presenting them in an unusual way, this disaster story has become considerably more than the sum of its parts. ■



'INFERNO REVISITS THE IDEA
OF DRILLING INTO THE CRUST
OF THE EARTH, WITH
APOCALYPTIC RESULTS.'

EPISODE 1

The Doctor drives Bessie through an industrial complex, home of a project to drill into the Earth's crust. It is the brainchild of Professor Stahlman and he is not pleased when the executive director of the project, Sir Keith Gold, orders a deceleration due to a fault in an output pipe. An engineer called Slocum examines the pipe and is burned by some green, slimy substance. [1]

Sir Keith informs Stahlman's personal assistant Petra Williams that he has sent for a drilling consultant called Greg Sutton. Slocum informs Stahlman the fault has been repaired and Stahlman orders the drilling to accelerate to make up for lost time. [2]

Outside, Slocum begins to revert to a primordial state and beats a technician to death with a wrench. [3]

The Brigadier has an office in the complex. He informs the Doctor about

the attack and that Slocum has gone missing. Strangely, when the wrench was recovered it was red hot.

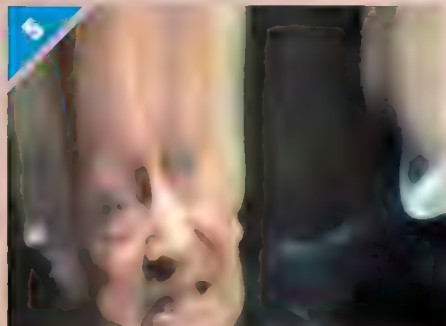
Greg arrives in the control area and learns from Sir Keith that the drill has reached a depth of 20 miles. They intend to tap pockets of 'Stahlman's gas', a powerful energy source. Sir Keith introduces Greg to Stahlman. [4] The Doctor enters and switches power over to his own "little project".

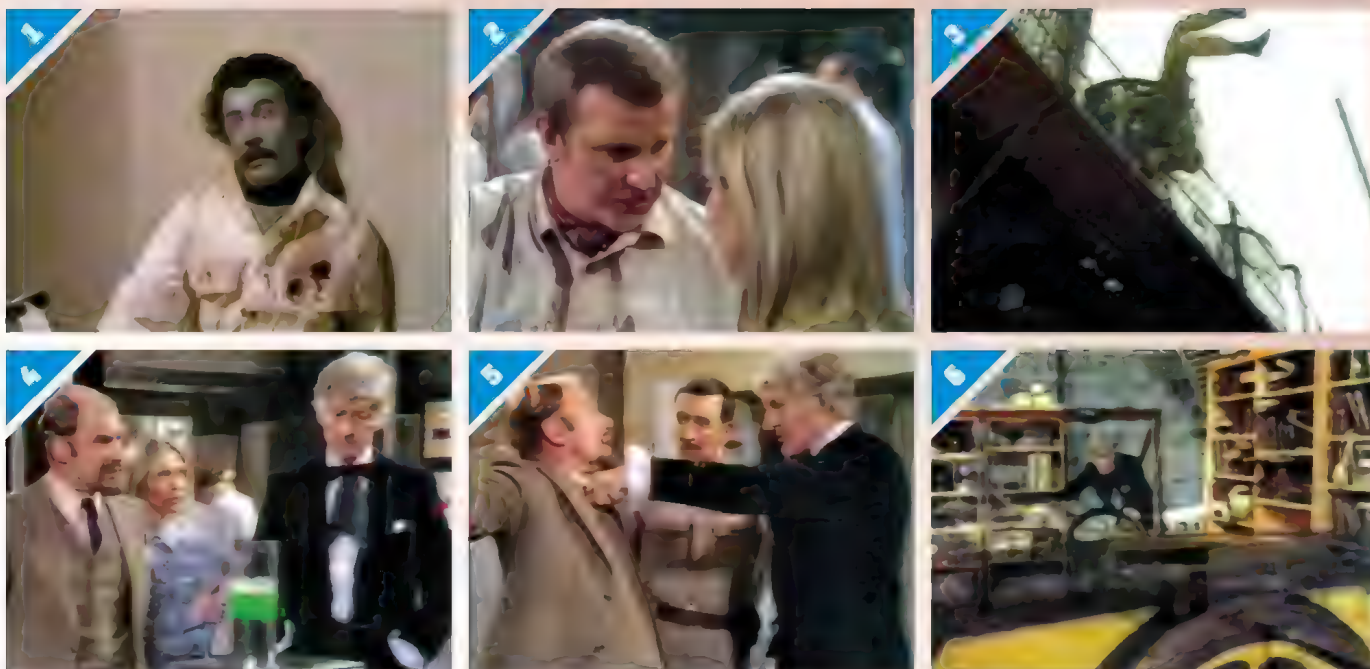
The Doctor intends to leave using the TARDIS console, which he has set up in a workshop. He tells Liz to turn on the power.

Slocum sneaks into the nuclear reactor switch room and increases the output.

The Doctor finds himself in a strange limbo [5] until Liz disconnects the power and he returns to the workshop.

The power surge causes the drill to overheat. Stahlman tries to release the coolant. The Doctor races to the switch room with the Brigadier and Benton. A primordial Slocum bursts in... [6]





EPISODE 2

Sutton helps Stahlman get the coolant flowing.

Petra calls the switch room. There, a UNIT soldier, Wyatt, uses the distraction to get behind Slocum. He shoots at Slocum twice before Slocum hurls him across the room. Slocum then collapses.

[1] The nuclear reactor control lever is still red hot, so the Doctor uses the Brigadier's pistol to move it.

Sutton takes Petra aside, hoping to get her to talk some sense into Stahlman. [2]

The Doctor goes outside with the Brigadier and explains that he thinks Slocum was suffering a retrogression of the body cells. Benton arrives to inform them that Wyatt has disappeared, and then the Doctor spots the infected soldier on a high gantry. The Doctor confronts him and Wyatt falls to his death. [3] But someone else has been infected – Bromley, the switch room technician.

Stahlman tells Petra to accelerate the drilling even further. The Doctor arrives in the control area and Sir Keith shows him a jar containing a sample of the green substance, saying it has defied analysis.

[4] The substance threatens to shatter the jar so Stahlman puts it in a metal box. The Doctor then tells him to check the project computer, which is warning that drilling should be stopped immediately. In response, Stahlman decides to cut the power to the Doctor's workshop.

Stahlman has become infected by the substance and removes a micro-circuit from the computer. The Doctor catches him just as he is about to destroy it, and overpowers him. [5]

The Doctor restores the power to his workshop and returns there to begin another trial run on the console. He sends Liz away, but when she reaches the control area she realises something is up. She returns to the workshop with the Brigadier in time to see the Doctor dematerialise with the console and Bessie! [6]

EPISODE 3

Stahlman cuts off the power to the workshop, preventing the Doctor's return. The Brigadier goes to the control area to ask Stahlman to reconnect it, but he refuses. Sir Keith decides to go to London to refer the matter to the Minister. [1]

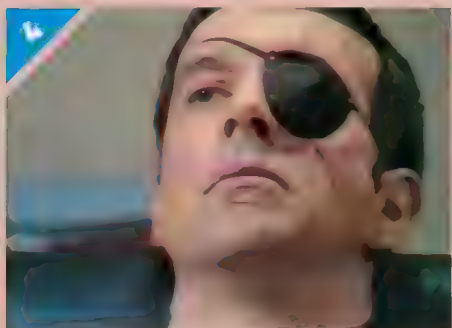
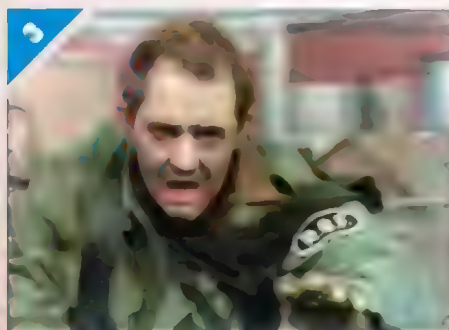
The Doctor wakes up in his workshop with the console and Bessie. He drives outside in Bessie, where a security guard tries to shoot him. He gets away, only to be pursued by a platoon led by a man who resembles Benton. The Doctor escapes by hiding in a bin [2] and climbs onto a high walkway, where he is attacked by a primordial Bromley. The Doctor stuns him using a fire extinguisher but is then attacked by *another* primordial Wyatt! [3] Benton's men shoot him and he falls to the ground.

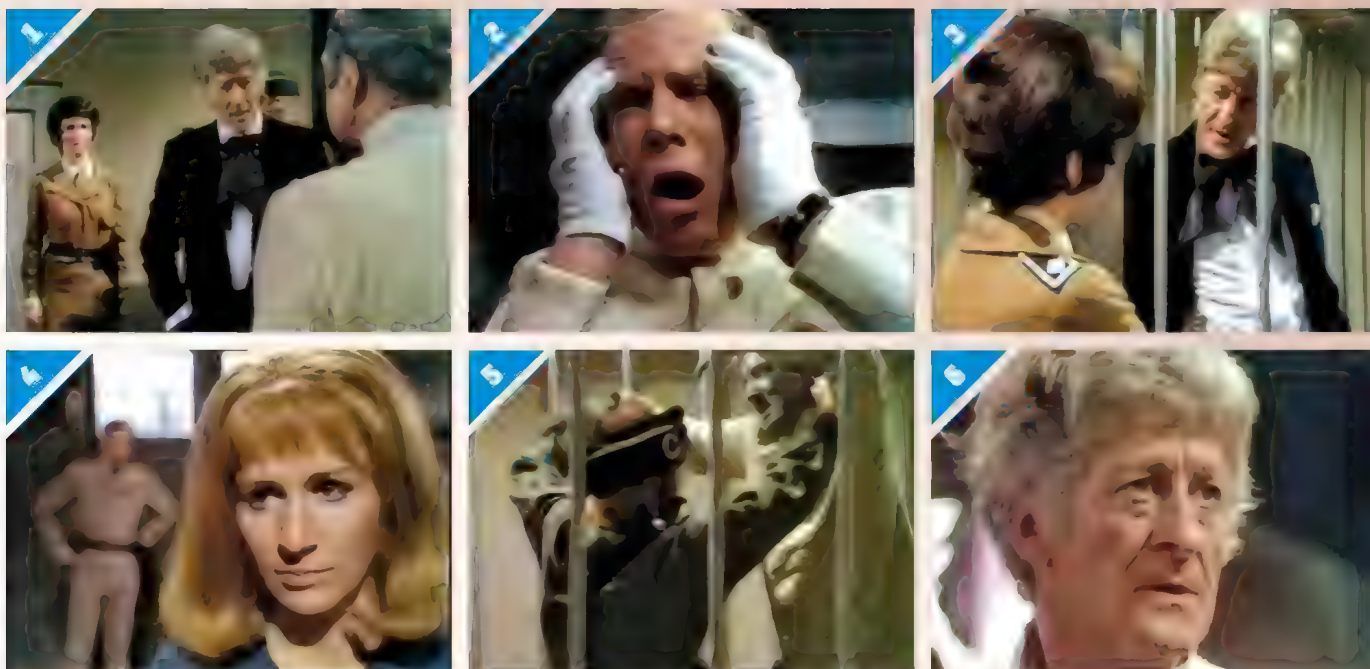
The Doctor spots Liz and approaches her. She pulls a gun on him and takes

him to an office where he is astonished to see Lethbridge-Stewart wearing an eyepatch! [4] The Doctor realises he is in a parallel universe where the Brigadier is a Brigade Leader and Liz Shaw is a Section Leader.

The Brigade Leader takes the Doctor to the control area to meet Stahlman. In this universe, the drilling is more advanced and Sir Keith has been killed in a driving accident.

The Brigade Leader takes the Doctor back to his office and informs him that he will soon be shot. [5] Then the Brigade Leader is called to the control area, leaving the Doctor under the guard of Platoon Under Leader Benton. The Doctor overpowers him and escapes, making his way to the control area while the staff is distracted with an emergency. The project computer has been sabotaged, so the Doctor tries to repair it. But Platoon Under Leader Benton catches him in the act. [6]





EPISODE 4

Section Leader Shaw lets the Doctor finish repairing the computer. He succeeds; the computer reports that the pressure and heat are overwhelming the drill head. [1] The Doctor suggests they reverse all the systems and Greg Sutton thinks it is worth a try.

The Doctor's suggestion works and the emergency abates. Petra warns Greg that he has only been allowed to live because of his technical skills. Stahlman resumes the drilling, even as his primordial infection progresses. [2]

The Brigade Leader and Shaw interrogate the Doctor, but fail to believe him when he tells them the truth. Stahlman joins them, and the Doctor notices that he has also been infected by the green substance. Stahlman orders the Brigade Leader to have the Doctor killed.

The Doctor is locked in a cell by Platoon Under Leader Benton. Shaw

arrives to continue the interrogation and sends Benton outside. Once he's gone, she tells the Doctor she thinks he is from a free-speech group. [3] He denies this, so she leaves.

Back in the Doctor's universe, the Brigadier informs Liz that his men have failed to find any sign of the Doctor. [4]

Meanwhile, the Doctor hears the man in the adjoining cell growling. It is Bromley. [5] He pulls apart the bars of his cell and the Doctor's, enabling the Doctor to escape. The Doctor climbs into the back of a Land Rover and changes into a hazard suit as it proceeds through the complex.

The Doctor enters the control area with the 'disaster crew' as the computer counts down the remaining time to 'Penetration Zero'. The Doctor makes a desperate attempt to stop the drilling: "If you break through the Earth's crust now, you'll release forces you never dreamed could exist!" [6] Stahlman levels a gun at the Doctor as the countdown reaches zero.

EPISODE 5

The ground shakes and there is panic. Stahlman walks into the drill head room, impervious to the heat. The Doctor and Greg follow him inside but Stahlman stuns Greg with a metal bar and the Doctor is forced to take him back into the control area. [1] Stahlman closes the room from the inside, but even the blast doors won't be strong enough to contain the forces he has unleashed. The Doctor informs the Brigade Leader, Greg, Shaw and Petra that their world is doomed. [2]

The primordial Bromley bursts in. The Doctor uses a fire extinguisher on him, which kills him. The Doctor realises the infected are vulnerable to cold. [3]

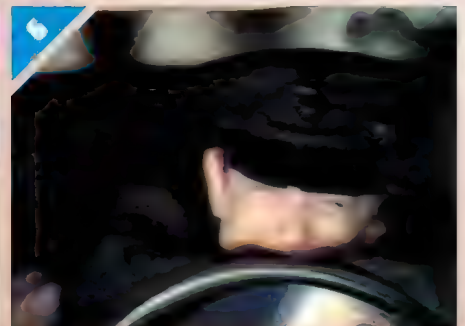
The Doctor tells the Brigade Leader and Shaw that he can use the TARDIS to save their counterparts in the other universe. They go to the workshop, where he gives them a demonstration of the

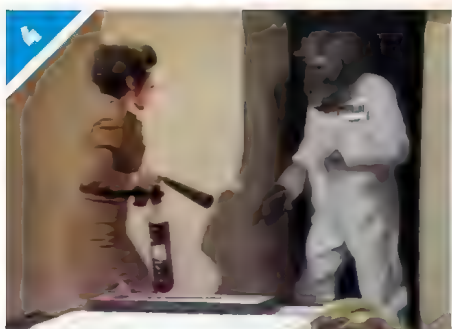
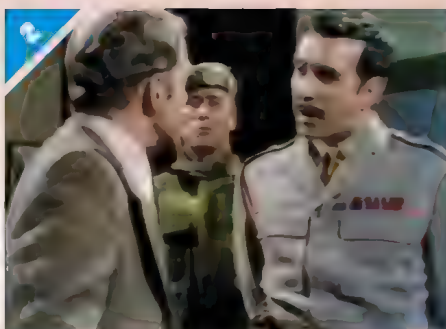
console. [4] But to return to his own universe, he needs to reconnect the power – and the Brigade Leader realises that the Doctor could take others with him.

In the control area, Petra hears Stahlman calling via the intercom. The Doctor returns with the Brigade Leader and Shaw. Petra opens the blast door and Stahlman staggers out with some other workers, all transformed into a primordial state. [5] Benton walks in and the creatures drag him over to Stahlman who infects him. The Doctor and the others retreat into the Brigade Leader's office.

In the Doctor's universe, Sir Keith is being driven back to the complex. His driver, under orders to prevent Sir Keith's return, takes his eyes off the road and doesn't see the approaching car until it is too late... [6]

The Doctor persuades Greg and the others to help him return to his universe – but then one of the 'Primords' starts to smash its way in!





EPISODE 6

The Doctor repels the Primord with a fire extinguisher, then explains that he needs the others' help to connect the TARDIS console to the nuclear reactor. The master switch is in the control area, so they go back in, the Brigade Leader fending off the Primords. Then Greg uses a hose of coolant to temporarily paralyse Stahlman. [1] He stays with the Doctor while the Brigade Leader, Shaw and Petra emerge into the complex, which is now filled with a heat haze.

In the Doctor's universe, Greg visits Liz in the Doctor's workshop and informs her that Sir Keith has vanished. Benton is literally forced to drag Stahlman to the Brigadier's office, where the Brigadier formally requests that Stahlman delays Penetration Zero. He refuses. [2]

In the other universe, the Doctor fixes the master switch and flees with Greg. They meet up with the others and the

Doctor drives them in Bessie to the nuclear reactor switch building. [3] Petra starts rerouting the electrical system while the Doctor and Greg continue to the Doctor's workshop to start connecting the console.

The drill-head shaft begins to split open. Stahlman bursts into the switch room, [4] and the Brigade Leader, Petra and Shaw are forced to flee. They reach the Doctor's workshop and give him the bad news that Petra has failed to reroute the power. But then Petra runs back to the switch room. Greg finds her there and fends off Stahlman as Petra gets the reactor working. [5]

The central column of the TARDIS console begins to move and Greg and Petra return to the workshop. The Brigade Leader tells the Doctor to take them with him, and then a shot rings out. The Brigade Leader collapses, having been shot by Shaw. The Doctor struggles with the controls... as a tide of molten lava approaches! [6]

EPISODE 7

Liz finds the Doctor lying unconscious of the floor of his workshop, back in his own universe. [1]

In the control area, Stahlman instructs Petra to boost all power circuits to accelerate the drilling. She discusses this with Greg, who is convinced that Stahlman is cracking up.

An alarm sounds, and the Doctor regains consciousness. Remembering what happened in the other universe, he tells Liz they must reverse all systems immediately. Liz hurries to the control area and passes on the Doctor's suggestion. Greg gives it a try, and the crisis is averted.

Liz returns to the workshop, where the Doctor explains to her and the Brigadier that he has visited a parallel world. Then there is a knock at the door; it's Sir Keith, injured from a car crash but still alive. [2] The Doctor realises this means that the pattern of events can be changed.

He rushes to the control area and, when Stahlman refuses to stop the drilling, starts smashing the controls. He is dragged away, but tells Liz there is a micro-circuit missing from the computer. Then Stahlman goes into the drill head room, orders everyone else out, and closes the blast door. [3]

The Doctor knocks out his guards and climbs onto a high walkway, where he encounters Bromley again. [4] The Doctor stuns him with a fire extinguisher.

Liz repairs the computer and discovers that it advises they stop the drilling. Then the blast door opens and Stahlman emerges, transformed into a Primord. [5] The Doctor and Greg knock him out with fire extinguishers, then Petra and Greg stop the drill with the Doctor's help.

Later, the Brigadier informs the Doctor that the project is being abandoned. The Doctor makes another attempt to leave using the TARDIS console, only to land a short distance away, in the rubbish tip. [6]







Pre-production

Above:

The Professor was very angry that his name had been spelt incorrectly on his badge!

Midway through October 1969, Barry Letts moved from directing BBC soap opera *The Doctors* to producing *Doctor Who* – only to find that the final story of the 1970 series remained undecided. Earlier, on Monday 17 February, script editor Terrance Dicks had commissioned *Doctor Who and the Mists of Madness* from his old schoolfriend Brian Wright, an actor who had appeared in *The Ark* [1966 – see Volume 7]; although due to be delivered on Monday 3 March, the storyline which concerned an artificially created community of humans being discovered by the Doctor hadn't reached the production office until Friday 9 May

– and it progressed no further because Wright had taken an academic writing post in Bristol. An apparent contender for the final slot was *Doctor Who and the Shadow People*, a seven-part storyline submitted on spec on Monday 10 November by Charlotte and Dennis Plimmer, a married couple who had been writing for *Thirty Minute Theatre*; however, the Plimmers became involved in a pay dispute and by December the story was abandoned. Around this time, William Emms, who had previously written *Galaxy 4* [1965 – see Volume 6] contributed a revised version of *The Harvesters*, an unused Second Doctor 'alien invasion' storyline reworked for the new format of the series; this was now entitled *The Vampire Planet* and saw Earth's

energy being drained away by strange missiles which arrived from space to sink probes into the planet. Dicks, however, put forward the name of former *Crossroads* script editor Don Houghton, the man who had given Dicks a break on the ATV soap opera; Letts also knew Houghton from his work on *Emergency Ward 10*, and invited him in for a discussion.

Born in Paris in 1930, Don Houghton became fascinated by writing during bouts of childhood illness. He sold his first short story in 1948, wrote for radio from 1951 and entered film and television in 1958 – around when he also travelled to Australia with Jon Pertwee. Early television credits included *Emergency Ward 10* and *Crossroads*; Houghton became a script editor on the latter. He was also attempting to write fantasy film scripts for Amicus – and, after writing *Inferno*, worked on Thames Television's fantasy series *Ace of Wands* and Yorkshire's children's drama *The Flaxton Boys*. He had been an "irregular viewer" of the series since the William Hartnell era and enjoyed its concept.

Scientific drilling

Houghton's story idea concerned a scientific drilling project, and was inspired by a science journal article he had read around 1964. The item covered an American plan to drill through the Earth's mantle in the Pacific and penetrate the Mohorovicic Discontinuity as the USA's contribution to Geophysical Year. This had received considerable publicity at the time, but later became shrouded in secrecy. Houghton suggested a disaster arising from such a project and Letts proposed that the threat should involve volcanoes. To ensure sufficient material for seven episodes, Dicks and Letts also suggested that some of the story

should be set on a parallel Earth situated in another dimension, where counterparts of all the characters except the Doctor could be found. Houghton was commissioned on Thursday 27 November to deliver a seven-part storyline entitled *Doctor Who and the Mo-Hole Project* by Friday 19 December, but actually delivered it early on Thursday 4 December.

Houghton started researching drilling operations, only to find that various organisations were reluctant to release information. The American Embassy told him that Project Mohole was classified; the US Information Office declared that the project was progressing satisfactorily – but then rang him urgently two days later, saying it had been abandoned. The British Science Museum believed drilling was still continuing, having received no data on the project since 1966; it was thought that Project Mohole now exceeded the 4.8 miles of the Phillips Petroleum Test Well at Pecos in Texas. There was also talk of a Russian operation, Project Anti-Cosmos, which was rumoured to have reached a depth of 5.5 miles at Karelia in Finland.

Below:
The pressure's on at the drill head.



Armed with this information, plus data from the Petroleum Information Bureau, Ministry of Power, Institute of Mining and Metallurgy and the Russian Embassy, Houghton set to work.

By coincidence, a similar idea had previously been suggested to Terrance Dicks by his assistant script editor Robin Squire who worked on *Doctor Who* during late 1969. Squire had assembled an outline for a drilling story with an alternative time line, having also read of the Russian venture and also being inspired by a television drama which he had seen in which technology was less advanced because the Second World War had never happened.

Houghton delivered a four-page storyline, *Operation: Mole-Bore*, on Thursday 4 December. Set in 'the near future', the drilling project directed by Professor Eric Stahlman ('a vain, brilliant but psychopathically ambitious genius') took place under the authority of the Ministry of Energy and Power. UNIT provided security for the plant. With only days to go before penetration of the Earth's crust, Stahlman was in conflict with Sir Keith Mulvaney. Houghton suggested that the Doctor could attempt to reactivate the TARDIS using only the console, having been secretly feeding power into it. There was a flash, and the Doctor was hurled back; when he recovered, he walked to the Central Control Area, only to be fired upon by sentries. The Brigadier and Liz did not recognise him; they were now wearing 'a sort of Nazi type uniform' (suggesting that the Nazis had won World War II in the other warp), and the Brigadier acted like an SS officer. Official notices in the Control Area were written in a phonetic English. Stahlman was in complete control of Operation: Mole-Bore. The Doctor deduced that he was in a parallel warp – Earth Mark II.

Right:
The Doctor
explores.



When he attempted to get information from the computer to disprove Stahlman II's theories about penetration of the Mohorovicic Discontinuity, Stahlman II sabotaged the computer. The Doctor got free but was recaptured, imploring the Brigadier II and Liz II to help him. At penetration, scorching jets of Stahlman's gas erupted, starting to displace Earth II's atmosphere; as the surface temperature rose, the planet would shrivel up and die. The Doctor made for the shed where he had been working on the TARDIS, but the reactor broke down and he was stranded; his other potential power source was the gas from the bore, and he convinced the Brigadier II and Liz II that they must work together to activate the console. The Doctor blacked out again; when he recovered, he was recognised by a sentry – the trip to Earth II had taken only a few minutes. The Doctor's only proof of his adventure was the micro-circuit which he salvaged from the Earth II computer. Stahlman did not believe that the Doctor could have foreseen such dangers on another world in only a few minutes, and arrested the Doctor for sabotage. As Stahlman sabotaged the computer, the Doctor persuaded Liz to help him, but was hunted in the same manner as he was by the Brigadier II. As H-Hour approached, the Doctor gained access to the computer and substituted the Earth II component,

sounding the alarms. Going berserk, the Doctor doubled the reactor's power output and blew the systems. The Doctor was vindicated in the last moment of the countdown when a trickle of Stahlman's gas revealed the danger. Stahlman was discredited, and the Mole-Bore was filled in.

Letts and Dicks liked the storyline, asking Houghton to start writing scripts to enter production in March 1970; Houghton was asked to add a traditional monster element, prompting the regression of humans into 'Primeords' when infected by seepage at the drill head.

Project Mole-Bore

The script for Episode 1 was delivered on Thursday 8 January; the scripts were retrospectively commissioned on Friday 9 as *Doctor Who and the Mo-Hole Project*, with a target delivery date of Friday 27 February.

The revised Episode 1, dated Sunday 11 January, had the working title *Dr Who and the Mole-Bore*. The script opened with two UNIT soldiers at the entrance to Project Mole-Bore. Central Control was dominated by 'a large, illuminated, diagrammatic plan of the drilling operation. It shows the depth of the bore... indicated by a

series of vertical lights. The bore is now at a depth of 105,000 ft... and very close to a target line of 108,000 ft... There is also a countdown indicator [which] shows there is 72 hrs 18 mins to deadline.' Professor Eric Stahlman was 'an aggressive and domineering man'; Sir Keith Mulvaney was 'a more benign, scholarly person, totally opposite in character to Stahlman'; and Petra Williams was 'Stahlman's attractive, but rather austere assistant'. The infected Harry Slocum killed a UNIT sentry, not a technician. Greg Sutton – 'a nuggety, tough-looking, rugged individual. A *Troubleshooters* type' (a reference to the BBC1 industry drama which had been developed from the series *Mogul* in 1966) – was to arrive at the plant in a chauffeur-driven limousine. The chauffeur found himself stuck behind 'Dr Who in his veteran car' and honked his horn impatiently.

After the Doctor had waved the limo past, he accelerated and overtook it, belching clouds of multi-coloured smoke and announcing via a loudspeaker: 'Courtesy on the roads saves lives. It may save yours one day. Thank you for listening. Message ends.' Chiding Stahlman about the state of his liver, the Doctor suggested he use 'Sister Pickersgill's Herbal Tonic Water'. The technician at the 'nucleur' [sic] reactor was not named in the scripts. The power surge sent the Doctor into a 'nightmare, Dali-esque scene. Strange disproportionate shapes are outlined against a horrific landscape. Weird tendrils wind and twist between coloured mists...' The tendrils attempted to wrap themselves around the Doctor

Connections: Screaming

Recalling his trip to Krakatoa in 1883, the Doctor comments that he has heard the screaming noise of the Primords before. This is a reference to the massive eruption on Pulau Rakata which began in May 1883 and ended on 27 August with a sound that could be heard over 2,000 miles away, in Australia.



Left: Slocum was feeling a bit off-colour.

Connections: Mohole

► Project Mohole was a bid to solve the mysteries of the planet's interior – a scientific effort to bore a hole more than three miles into the Earth's crust and bring up geological samples. In 1961, scientists and engineers drilled five test holes (the deepest being 601 feet) in the

San Diego Trench off the coast of Baja California.



and the console. The Doctor returned to his hut – and, for an instant, saw ‘another warp... [which] looks completely changed’; he then reached his real hut, telling Liz that he’d just seen her alter-ego on another Earth. There was a further sequence of the Doctor driving around the plant to Central Control, and then going to the reactor with the Brigadier and his Sergeant. In the cliffhanger, the Doctor pointed to Slocum’s hands: ‘His fingers have turned into grotesque claws – his hands and arms

are covered with thick, matted hair...’

In Episode 2, delivered on Thursday 15, Houghton incorporated several elements which Dicks had asked for over the phone, including a fight between the Doctor and an infected soldier called Peters, a new sort of karate to be used by the Doctor, and a confrontation between the Doctor and Stahlman in the Brigadier’s office. The script had deliberately been written long, and included sequences to be shot on film showing an ambulance arriving for both Peters and the technician infected by Slocum, plus extended dialogue between Sir Keith and Sutton about the power of volcanoes. There was a scene in which the Brigadier details Lt Munroe to search for the technician, and the Doctor told of how Peters fell to his death. In one Central Control scene, Sutton spoke at length to Petra about a horrific bore blow in Maracaibo, Venezuela, which had killed 21 men and wrecked a town; the coolant used at the drill head was named mellascine. Talking to Stahlman, the Doctor called him an “apsaheinson... a descriptive word used by the Malvordenites... of the planet



Malvordae in the eleventh galactic cluster beyond Andromeda... [meaning] ‘a person with a head-full of sky’. Rather interesting really, considering the Malvordenites do not have heads as such...” When the Doctor found Stahlman sabotaging the “computer” [sic], he paralysed him by placing a finger on his collar-bone: “It’s an old trick I picked up from the Feltian people... a sort of Feltian karate.” In the cliffhanger, the Brigadier and Liz arrived at the hut by jeep; by the time they had entered it, the Doctor, console and car had all gone.

Liz and the Brigadier

Episode 3’s script arrived on Thursday 29 January. In the opening scene, the Brigadier suspected that the Doctor may simply have left by car, but Liz said that the car was evidently “in the active scope-radius of the console”. There was more dialogue between Liz and the



Brigadier about the Doctor, the former stating that he was never happy on Earth, and that the TARDIS was part of him. Arriving on the 'duplicate-warp II world', the Doctor found a calendar showing 50 days to a month, 10 days to a week and the month name of 'Kwortumae'; outside the hut was a sign reading: 'Pryvat. Kep Owt!' The UNIT soldiers were now 'Sekurite' guards in 'Nazi-ish' black leather jackboots and a uniform bearing the MB ('Mole-Bore') logo. The Doctor used his car's smoke device to evade the soldiers. When he saw Liz, 'her hair is dark, she looks thin-lipped and stern – and she wears a uniform skirt and blouse. On her sleeve is the armband with the word "Sekurite" on it.' Meeting the Brigadier, the Doctor saw that he had 'no moustache and there is an old duelling scar down the side of his face... His appearance looks quite Prussian. His uniform jacket is similar, but over it he wears a black leather Sam Browne belt, complete with Mauser-type pistol

holder. Instead of trousers, he wears riding breeches and highly polished black military riding boots.' Seeing the scar, the Doctor joked, "Did you by any chance cut yourself shaving this morning?"; during interrogation, he gave his name as "Dr Who". The Doctor learnt about the duplicate world's republic from Liz; meanwhile, the Brigadier sent a 'radio-photo' of the Doctor to Central Records. At the cliffhanger, Liz found the Doctor looking for a micro-circuit when a screeching was heard from the drill head. "That, my girl," said the Doctor, "is the sound of this planet screaming out its rage. It's the sound of the Apocalypse, of Armaggedon [sic]. It is also a death cry." This was rewritten to lose the speech, and have the Doctor found by the trigger-happy Sergeant.

Episode 4 was completed on Monday 2 February and delivered the next day. When Liz interrogated the Doctor, she asked, "Who are you?" – to which he replied, "No. Paradoxically – I am Who." When questioned as to how he entered the complex, the Doctor said: "I sprouted a pair of rather elegant peacock's wings and flew in – over the guards and the barbed wire and the watchdogs." Houghton suggested that the Earth I scenes could be pre-recorded, to avoid costume and make-up changes; here, Sir Keith turned down the Brigadier's offer of a UNIT escort through the congested roads to London. On Earth II, the Doctor was attempting to steal the sentry's keys when he saw the mutated technician in the next cell. Stahlman entered, and clearly had the creature under control; he then took the keys in his claw-like hands and entered the Doctor's cell, saying that the Doctor was the only person stopping him from getting beneath the Earth's crust. The mutated technician attacked – and the distraction

Left:

Director Stahlman tolerates the presence of the Brigade Leader.



Above:
The Doctor steals power for his repairs on the TARDIS console.

allowed the Doctor to escape and climb into a truck. This sequence was rewritten to eliminate Stahlman; the Doctor saw that the technician had mutated further into 'a deformed ape-like figure – its huge arms reaching forward... The face is twisted and horrific' (Houghton noted that 'the technician has not been fully transformed into a Primeord Monster. He is still half-man half-beast'). The dialogue from the abortive Episode 3 ending was reused, the Doctor adding: "There's a nightmare waiting for you down at the bottom of that shaft!... Have you ever stood on the lip of Vesuvius or Stromboli? That's the sound!"

Episode 5, dated 9 February, was delivered on Thursday 12. Discussing the forces which have been unleashed, the Doctor talked of "pressures that have remained hidden and sealed away since long before the Ice Age"; at this point, the gases were still supposed to displace the atmosphere,

reversing the process of evolution. When the mutated technician entered Central Control, the Doctor identified him as being a half-Primeord. As with several of the episodes, Houghton offered optional film sequences – in this case, showing personnel fleeing the complex; a radio bulletin announced seismic disturbances in Leningrad, Cape Town and Rio de Janeiro. On emerging from the drill head, Stahlman and the technicians were unrecognisable as full Primeords: 'Vaguely humanoid in form, their appearance is apelike – nightmarish creatures resembling some grotesque "missing link" type horror.' The Sergeant became a Primeord when the green liquid seeped into Central Control and attacked his feet. The cliffhanger had the Primeords starting to break down the barricaded door to the Brigadier's office.

Tuesday 17 February saw the arrival of Episode 6. The Doctor used his car to take his party to the 'Newkleer Reaktor' – and when Sutton saw the TARDIS console, the Doctor thought he must have expected "some sort of space rocket with Buck Rogers at the controls". The brief scene

Connections: Hot honours

▶ Joking about the intense heat, Sutton offers to have a new medal struck: "The Order of the Turkish Bath." This is a pun on the Order of the Bath, an order of chivalry founded by George I on 18 May 1725.



on Earth I with Sir Keith and Patterson was inserted into this episode, rather than Episode 5. As the Doctor prepared to depart, Liz said: "And give my regards to the other Liz Shaw." The episode was to end when the junction box which supplied power to the TARDIS exploded... and the complex erupted.

By now, a production team had been assigned to the story under veteran *Doctor Who* director Douglas Camfield. Camfield had last worked on *The Invasion* [1968 – see Volume 13], and had apparently been earmarked for the final story of the 1970 series prior to Letts' arrival; he and Letts had known each other since 1958's *The Black Arrow*, in which Letts was an actor and Camfield was the assistant floor manager. Since *The Invasion* he had been directing episodes of *Z Cars* and the BBC1 anthology *Detective*, but most recently had been working on *Paul Temple*, the series which Letts' predecessors, Peter Bryant and Derrick Sherwin, had been moved on to; although he had wanted to break with *Doctor Who*, Camfield was lured back



by the chance to direct a dark, apocalyptic nightmare. Visual effects were supervised by Len Hutton, who had worked on *Fury from the Deep* [1968 – see Volume 12]. Christine Rawlins continued to design the costumes, as she had done for all of the 1970 series, while make-up designer Marion Richards had joined during *Doctor Who and the Silurians* [1970 – see Volume 15]. The set designer was Jeremy Davies, who had previously worked on both the *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1] and *The Ice Warriors* [1967 – see Volume 11]. Special sound was created as usual by Brian Hodgson of the BBC Radiophonic Workshop who was assigned to the story in February 1970 and would create 35 new backgrounds and effects for the serial.

Primeords

The Primeords were a major problem. Barry Letts envisaged the creatures as apes, indicating an earlier evolution of man; however, Douglas Camfield saw them as werewolves. Each Primeord required dental appliances, coarse wigs, facial make-up and a humped back. Unfortunately an error in budgeting combined with Camfield's insistence that the result should look frightening meant that only six Primeord make-ups could be achieved rather than nine. Cast and crew were impressed with the finished result.

When the Drama Early Warning Synopsis was issued on Thursday 19 February, the serial had been retitled *Project Inferno*, and Sir Keith Mulvaney had been first renamed Sir Keith Rose before becoming Sir Keith Gold. The final script

Connections: Royal friends

Discovering that in the parallel world, the Royal Family has been executed, the Doctor reminisces about meeting Queen Elizabeth II's great-grandfather in Paris. King Edward VII was in Paris in April 1904, prior to the signing of the Anglo-French *entente cordiale* treaty.



Left:

Liz double-checks her calculations.

Connections: Superhero

► The Doctor makes a reference to Batman, the DC comic super hero, made popular in the 1960s in the camp TV series of the same name, which starred Adam West as the titular crusader.



was completed on Sunday 22 and delivered five days later. On returning to Earth I, the Doctor was found by Liz and taken to the Brigadier's office, where he was attended by a physician (whose dialogue was eventually given to Liz). When Sir Keith arrived, he was fascinated by the theory of the alternative Earth.

Escaping his UNIT guards, the Doctor went to the nuclear reactor switching room where he encountered the infected semi-Primeord technician – and escaped, pursued by UNIT. The mutating Stahlman appeared in Central Control, carrying a jar of the green liquid, and was defeated when the Doctor told the Brigadier to shoot at a nearby coolant pipe; the gas frosted over Stahlman and dispersed him. The closing scene had the Doctor singing, “Shine on, shine on, Martian moons up in the sky,” and, “Oh, the Old Milky Way,

she ain't what she used to be.” Instead of taking a test flight, the Doctor shuddered as Liz used a hand drill on a rectifier: “I don't want to see or hear another drill, of any sort, again as long as I live. And that, in case you don't know, covers an awful lot of time!”

Casting *Project Inferno*, Camfield wanted actress Kate O'Mara to play Petra Williams – but O'Mara would be shooting the Hammer film *The Horror of Frankenstein* over March and April 1970. In her place, Camfield cast his wife, Sheila Dunn, whom he had used in smaller roles in both *The Daleks' Master Plan* [1965/6 – see Volume 6] and *The Invasion*. The part of Stahlman went to Olaf Pooley, a writer/actor whom the Camfields knew socially; Pooley had starred in *The Master* for Southern Television while Camfield had directed him in episodes of *Detective* and *Paul Temple*. Derek Newark, playing Greg Sutton, had guested in the first *Doctor Who* serial, *100,000 BC* [1963 – see Volume 1], on which Camfield had been a production

Below:

Bromley in the early stages of becoming a Primord.



assistant. Ian Fairbairn, playing the infected technician Bromley, was another friend of Camfield's and had also recently been directed by him in *Paul Temple*; he had appeared in both *The Macra Terror* [1967 – see Volume 10] and *The Invasion*. Playing Harry Slocum was Walter Randall, a Camfield associate since the *Garry Halliday* serials of the early 1960s; although Randall's *Doctor Who* début had been in *The Aztecs* [1964 – see Volume 2], Camfield had cast him in *The Crusade* [1965 – see Volume 5], *The Daleks' Master Plan* and *The Invasion*. Action sequences were handled by the stunt agency Havoc, run by Derek Ware, who had worked on *Doctor Who* with Camfield since the first serial and more recently on the BBC1 police drama *Z Cars*; here, he was cast as Private Wyatt (as Peters had been renamed). Another Havoc stuntman, Roy Scammell, was cast as the RSF sentry in Episode 4.

John Levene

The Primeord actors were Dave Carter, Pat Gorman, Philip Ryan, Peter Thompson and Walter Henry: Carter, a walk-on since 1966, had become friends with the show's star, Jon Pertwee, after *Doctor Who and the Silurians*; Gorman had been a walk-on since 1964, gaining his first credit for *The Invasion* alongside Thompson; Ryan, a stuntman on *The Web of Fear* [1968 – see Volume 11], had appeared in *The Mind Robber* [1968 – see Volume 13]; and Henry had been a walk-on since 1965.

As the unnamed 'Sergeant', Camfield cast John Levene, a bit-part player he had used in *The Web of Fear* and *The Invasion* – and, most recently, in the new title sequence for *Paul Temple*. In *The Invasion*, Levene had played UNIT Corporal Benton, and it was decided that this character should

be promoted to sergeant; Levene was contracted on Monday 23 February, and the character was then written into the preceding serial, *The Ambassadors of Death* [1970 – see Volume 15]. When Levene was concerned about playing the transformed version of the sergeant, Camfield took him to Richmond Park and coached him in his movement, saying that he should drag his leg, and put a dog leash around his neck to make him walk like a hunched animal.

Concerned that *Doctor Who* might not be renewed after *Project Inferno*, Letts and Dicks set up new projects of their own. Letts developed *Snowy White*, a series about an Australian cowboy in London which he hoped would star Mark Edwards, while Dicks submitted a pilot for a sitcom, *Better Late*, in May 1970. However, by early March, Letts received the go-ahead for another series of *Doctor Who* from his superior, Shaun Sutton; ratings for Jon Pertwee's first two serials had proven healthy.

Rehearsal scripts were completed during March. In Episode 2, the Doctor's martial art was renamed 'Venusian karate', and the Doctor gave his name as "Doctor John Smith" in Episode 3, maintaining continuity to the alias established in *Spearhead from Space* [1970 – see Volume 15]. In Episode 7, the Doctor's heart rate was given as 170 beats per minute (it had been 10 per minute in *Spearhead from Space*). The Brigadier's alter-ego was renamed the Brigade Leader, and the script noted: 'As the Brigadier turns we see he has an eye patch, and duelling scar but no moustache.' The Primeords were renamed 'Primords'. ■

Connections: Hot and bothered

► *Inferno* was the title of the first part of Dante Alighieri's epic allegorical poem, *The Divine Comedy*. Published in the fourteenth century, *Inferno* tells the story of Dante's journey through the circles of Hell, where the damned are subjected to various torments.



Production

Location filming for *Inferno* took place at Berry Wiggins & Co, an oil and bitumen manufacturing plant at Kingsnorth on Medway, near Strood in Kent. The location had been found by Douglas Camfield when travelling to view the site of the Kingsnorth Power Station on the Isle of Grain. Because many volatile products were stored at the plant, cast and crew were subject to a strict smoking ban, with apples, crisps and gum being offered to distract the smokers. The location shoot ran for four days from Tuesday 31 March, with each day starting at 8am and finishing at 6pm, apart from the final day which finished an hour early.

Shooting on 16mm film began on the first day with the opening sequence showing the Doctor driving and singing *La donna è mobile* (*Woman Is fickle*) from Act Three of Giuseppe Verdi's 1851 opera *Rigoletto*, on the 'real' Earth which Camfield's notes referred to as 'Warp I'. Scenes among the huts on the alternative 'Warp II' Earth followed, included the Doctor being hunted by RSF soldiers and hiding in the Land Rover (Russian Simonov SKS semi-automatic carbine rifles were used by the RSF, while UNIT troops, as usual, carried the Belgian-designed FN FAL rifles known as SLRs). It was production assistant Chris D'Oyly John's idea that the Doctor should hide in dustbins from the RSF. In the afternoon, the crew moved to the high tank area, to continue filming the RSF's hunt; acting atop the storage tanks worried Pertwee, who hated heights – and so two Havoc stuntmen, Alan Chuntz and Terry Walsh,

took him by the arms and spent 15 minutes marching the star around some 150 feet off the ground. The day ended with the Warp I sequence in which the Doctor encountered the infected Wyatt. For their scenes as the infected Wyatt and Bromley, Ware and Fairbairn (who was also scared of heights) wore green make-up. Actress Caroline John wore a dark wig to differentiate Warp II's Section Leader Shaw from her usual role as Liz Shaw. Camfield disliked the new, futuristic UNIT uniforms created for *The Ambassadors of Death* and instead preferred a look similar to that of the regular army.

The Doctor on Catwalk

Wednesday 1 April began with scenes of the Doctor on Catwalk A for Episode 3, followed by the confrontation with Wyatt in Episode 2 – which was the subject of a photocall, with Scammell doubling Wyatt's fall from the gantry; although Ware – himself a

Right:
A Primord
takes a fall.





Production

stuntman – was playing Wyatt, Scammell had already been booked for the stunt before Ware's casting. Brigadier actor Nicholas Courtney rejoined the team at this point. The crew moved to the red tank area for the meeting between the Doctor and Bromley in Episode 3; here, Pertwee used a fire extinguisher on Fairbairn, but because Fairbairn didn't drink, he was unable to take advantage of the brandy offered to him as a warmer after being sprayed with the freezing carbon dioxide. Shooting for the RSF chase sequence resumed on Catwalk A. Over lunchtime, Pertwee filmed the railway/towerlift area scene in which the Doctor overpowered two UNIT guards. Further work that afternoon included high-angle shots of Benton and the RSF troops plus the fallen Wyatt.

As this was 1 April, Jon Pertwee and the crew played an April Fool's joke on Havoc stuntman Derek Martin by leading him to believe that his cherished Jaguar 2.8 had had its front smashed in at the unit hotel by a brewer's delivery van.

Work under Camfield was fast; as soon as the unit had wrapped at one location, the director wanted them to swiftly move to the next to continue work and had planned the use of the different areas of the plant most meticulously.

The first scene filmed on a sunny Thursday 2 showed the Doctor hiding in the Land Rover, after which the crew moved to Area R201, which featured as the operational building; various scenes were filmed here, including Slocum's attack on the technician (stuntman Alan Chuntz), Bromley watching Liz (Caroline John retaining her blonde wig from *The Ambassadors of Death*) and the Doctor infiltrating the disaster crew. The crew then moved to Area R223, where Benton drilled the RSF troops. Red filters were employed in the afternoon for scenes showing the Doctor's party and the Primords running through the complex in Episode 6 (this included work in the 'low flash avenue'). Scenes were then filmed outside the nuclear switching area, followed by other shots of the Primords

Above:
Ian Fairbairn
gives a smile
before a take.

Connections: For the chop

▶ The Doctor utilises Venusian karate to disable Stahlman by simply placing his thumb on a pressure point on his collar bone. He explains: "Hold it long enough and the subject remains permanently paralysed."



and Benton for the end of Episode 6. For these Warp II scenes, Courtney wore an eyepatch over his left eye with a make-up scar beneath it applied by Judy Cain; Camfield had suggested that this was a 'Heidelberg scar', named after characteristic duelling injuries received at a nineteenth-century fencing school in Germany. Courtney based his performance as the Brigade Leader on the

bullying wartime leader of Italy, Benito Mussolini; it was during this location shoot that the life-long friendship between Courtney and Pertwee was cemented. Although April Fool's Day had passed, Randall managed to trick Caroline John into eating a mustard sweet – much to her annoyance. Shooting was covered by *The Chatham, Rochester and Gillingham News*, which printed pictures of the production the following day under the title *Dr Who at Hoo!*. A similar item was entitled *Which doctor went to Hoo? Why, Dr Who* and featured comments from Camfield about the location which would feature in *Inferno* on BBC1 from Saturday 9 May.

The final location day, Friday 3, began with the scene in which the Doctor, driving Bessie, evaded RSF soldiers on some waste ground. Chuntz was accidentally hit by the vehicle when it was travelling at 35mph, injuring his leg. D'Oyly John took Chuntz to hospital, where he had a number of stitches; Chuntz insisted on returning to work, aware that Pertwee would be upset if he knew that the accident had caused real problems. With work delayed, Camfield pressed on with parts of the 'end of the world' sequence which concluded Episode 6. The crew then moved to the Doctor's hut for the scenes showing Latimer talking

to the Doctor, the Brigade Leader's party arriving and the Doctor emerging to be attacked by the RSF; this included all the scenes with David Simeon as Latimer. The final sequence filmed was the hazardous 'high tank fall' in which Scammell, as RSF Private Wyatt, fell 50 feet in a multi-camera shot, setting a world record for the stunt. Lack of time meant that the final scene on the schedule – Benton and the UNIT soldiers searching around the huts and Slocum killing Collins, a UNIT soldier – was abandoned.

Pre-filming continued on Monday 6 at Stage 2 of the BBC Television Film Studios at Ealing, where scenes showing Pertwee, the console and Bessie appearing and vanishing from the Warp I hut and passing through the 'Nightmare Warp' were recorded. For the Nightmare Warp, picture distortion effects were achieved by the use of special camera lenses and rippling a flexible reflective plastic surface called Mirrorlon. The TARDIS console prop had undergone a degree of refurbishment, notably with a new metal plate fitted over

Right:

Jon Pertwee rehearses a shot in the studio.





one of its fascias which had apparently been damaged.

Tuesday 7 was devoted to the model shots of the drilling complex, with saucepans being used for the chemical tanks in sequences shot on high speed 35mm film; close-ups showing the drill head under emergency conditions, with steam and slime (actually the hand-cleaner Swarfega) added, were also filmed. The model drill head was built by visual effects assistant Ian Scoones using four-inch vacuflex tubing which was purchased from a Halesowen firm.

Primord transformations

The final filming day, Wednesday 8, was spent on the transformations of Benton and Stahlman into Primords for Episodes 5 and 7. These were done in several stages: green make-up and eyebrows were added first, then coarse hair on the hands and face, next a false nose, and finally the full make-up complete with false teeth. Pooley objected strongly to the sequence as he disliked the make-up, which annoyed Camfield. The film sequences were dubbed on Thursday 9 and Friday 10; these included the Primord growls, which were created by Brian Hodgson at the BBC Radiophonic Workshop using a device known as a 'wobulator'.

London rehearsals began on Monday 13 April at St Helen's Church Hall. Script changes were called for by the cast, notably when Courtney argued that the Episode 3 scene in which Section Leader Elizabeth Shaw interrogated the Doctor would be more suited to the Brigade Leader; Letts and Camfield agreed, and the scene was changed, upsetting Caroline John. For *Inferno*, as the serial had now been retitled, Letts was able to introduce a new working schedule, inspired in part by his memories of the BBC serialisation of *The Small House at Allington* in which he had appeared during 1960; for this, producer Michael Leeston-Smith had allowed an extra week of rehearsals, overlapping work on two consecutive episodes. To allow more rehearsal time, the producer planned to record two episodes every fortnight rather than one a week; this meant sets would be erected less frequently, minimising damage. Concurrently, this approach was also taken with the BBC Sunday afternoon classic serial *The Black Tulip*, the six episodes for which would be recorded in three fortnightly blocks from mid-April through to mid-May, starting a week before *Inferno* and effectively alternating with it. Consequently, Camfield's first studio session spanned Thursday 23 and Friday 24 April in Television Centre Studio 3. Due to the high proportion of pre-filming, Camfield used the Thursday for camera rehearsals, recording Episodes 1 and 2 between 7.30 and 10.30pm on the Friday evening.

As with *The Ambassadors of Death*, a unique set of opening titles was devised for *Inferno* at the suggestion of Camfield. After the standard opening, colour 16mm film of a volcano shot by Polish-born volcanologist Haroun Tazieff for Contemporary Films was shown; captions giving the story title, the author's name

Left:

Jon Pertwee, in fetching red slacks, and Caroline John rehearse a scene.

and the episode number were bled in over the film. Barry Letts disliked this inconsistent approach, and the variant titles would subsequently be dropped.

Colour Separation Overlay (CSO) outside the door of the Doctor's hut set was used to show the complex outside. With the TARDIS console prop now in the electronic studio, Letts noted that it was extremely battered; the central column was noticeably damaged even after its recent refurbishment. Recording continued with Episode 2 – but, a short way in, Camfield's patience was tried when Pertwee refused to pick up a telephone on the reactor set in a certain way. Pertwee's performance did not fit in with Camfield's camera moves, and Pertwee argued with D'Oyly-John about this. Camfield descended from the gallery in an almost uncontrollable rage to remonstrate with the star; Dunn attempted to calm things down, persuading Pertwee to co-operate rather than upset her husband any more.

Pressure on Camfield came to a head when rehearsals restarted on Monday 27, when D'Oyly-John telephoned Letts to say

that Camfield had collapsed. Arriving at the hall, Letts found Camfield looking very pale. Dunn explained that, unbeknown to the cast and crew, her husband had a heart murmur, an intra-fibulation which he had suffered with since the age of 25, and was taking medication to keep his high heart rate down. Suddenly, Camfield had found himself unable to breathe, and it was necessary that he should not be exposed to further production pressures. Letts considered bringing in another director, but since Camfield's preparation for *Inferno* had been so meticulous, Letts decided to take over himself while still allowing Camfield the full credit for the production.

Warp scenes

The second studio session took place on Thursday 7 and Friday 8 May in TC3. This time, Camfield had planned his studio so that all the Warp I scenes for Episodes 3, 4 and 6 would be pre-recorded on the Thursday, avoiding costume and make-up changes, since Warp II scenes formed the bulk of the narrative. Recording took place between 9pm and 10pm; a spinning silver drum superimposed and defocused was used to indicate the transition between Warps.

Most of Episodes 3 and 4 was recorded between 7.30pm and 10.30pm on Friday 8. A photocall showing the Warp II characters was held during camera rehearsals, with John wearing a different dark wig to the one used on location. The 'UNITY IS STRENGTH' poster seen on the Warp II sets bore a picture of the state's figurehead – actually a photograph of special effects head Jack Kine (this was an in-joke relating to the 1954 BBC Television production of George Orwell's *Nineteen Eighty-Four*, in which photographs of 'Big Brother' had shown BBC head of design Roy Oxley). As

Below:
The Brigade
Leader
has seen
some action.





the counterpart Professor, Pooley wore a white Pandit Nehru suit specially made for him by theatrical costumiers Bermans and Nathans. During camera rehearsals, Courtney's first scene as the eye-patch-sporting Brigade Leader had been the occasion of a joke by Pertwee and the rest of the cast; Courtney had swung around in his chair to find Pertwee, John and Levene all wearing eye-patches. Having overcome the dangers of 'corpsing' during a theatrical summer season, Courtney carried on unperturbed, causing the jokers themselves to break up giggling. During the interrogation scenes, the mild-mannered Levene found it difficult to look sufficiently brutal when pulling Pertwee's head back and found that the show's star was very understanding and did his best to put him at ease; indeed, Pertwee encouraged the nervous Levene to hone his acting skills, as did Courtney. Dummy bendable bars were used for Bromley's escape in the cell sequence in Episode 4. Fairbairn also provided the loudspeaker voice in Episode 4.

Rehearsals for Episodes 5 and 6 began on Monday 11 May.

During rehearsals on Monday 18, it was agreed that Walter Henry could be released from his contracted appearance as a Primord in Episodes 5 and 6. Letts also found that one of the episodes was running short and asked Dicks for some more material; Dicks wrote in an additional quarrel between the characters of Petra and Greg.

Although planned for TC3, taping on Thursday 21 and Friday 22 actually took place in TC6, and was heavily out of sequence. Scheduled to run between 9pm and 10.30pm, recording on Episode 5 started on the Thursday with the later scenes featuring Pooley as the transformed Stahlman, and continued to the end of the episode (including the Warp I scene involving Sir Keith and his chauffeur), where a toffee-glass window in the office door was smashed by a Primord arm. Thirteen minutes into studio taping, the main videotape recorder broke down, which cost Letts valuable time. The middle

Above:
Sir Keith
Gold visits
'Project
Inferno'.

of the episode was recorded next, while Pooley had his Primord make-up removed; in these scenes, Courtney was nervous of firing blank pistol shots when the Brigade Leader shot Bromley. For the radio scene in the Brigade Leader's office, Pertwee had persuaded Letts to allow him to pre-record the announcer's voice, adopting the tones of William Joyce (nicknamed 'Lord Haw-Haw'), who had broadcast Nazi propaganda on Radio Hamburg during World War II; a calendar on the Brigade Leader's desk gave the date as 23 July. A roll-back-and-mix effect was used to make the Doctor and console vanish on the hut set. With Pooley out of Primord make-up, Pertwee changed into a disaster crew suit to record the start of Episode 5; also in a suit and mask, Walsh doubled for Pertwee in the drill head fight with Stahlman. Recording overran the 10.30pm deadline due to the breakdown of the videotape machine.

Right:

A violent scene is captured by the film crew.

Fight sequence

Episode 6 was recorded between 8.30 and 10pm the following night, with Pooley and Levene in Primord make-up. Courtney disliked the fight sequence he performed with Newark, thinking that a double should have been used. Similarly, the then-pregnant John was unhappy about firing a gun in the scene where Shaw shot the Brigade Leader; the actress arranged for the armourer to fire the actual shot off-camera. In the final scene, model film showing the lava flow was placed outside the hut doors using CSO. Although the main recording was completed, Letts needed an overrun to transfer all the film sequences.

Rehearsals for Episode 7 began on Monday 25 May, leading up to the



recording in TC6 (again planned for TC3) between 8.30pm and 10pm on Friday 29; during this period, Dicks extended the closing scene of the serial when Letts found it to be underrunning. Starting with the announcement to studio, "Let's make this show a real humdinger – one they'll remember forever," taping was again heavily out of sequence, starting with the closing scenes requiring Pooley in Primord make-up. A prop plywood chair was used by Pooley in the scene where Stahlman broke a chair across the Doctor; the crew, including Letts, performed the offscreen shutdown voices. After this, Pooley and Pertwee went to make-up, and the earlier Central Control scenes were taped without either of them. Following this, scenes in the Doctor's hut were taped, after which the rest of Episode 7 was recorded in sequence with Pooley as the pre-transformation Stahlman.



During recording of *Inferno*, Letts visited Caroline John in her dressing room before one of the studio sessions and confirmed that she would not be contracted to appear in the 1971 series of *Doctor Who*. From Letts' point of view, the informed scientist character of Liz Shaw created by Sherwin and Bryant did not work, and the

changes he had made to the role had not been effective. He felt that the character lacked a rapport with Pertwee's Doctor, and although Pertwee thought she was an excellent actress, he also felt that she was wrong for *Doctor Who*. The announcement came as no surprise to John, who had become pregnant in January and was planning on leaving to start a family; she also felt that Liz's role had become frivolous. Auditions for a new regular companion were booked for Wednesday 24 June.

Recovered, Camfield attended the series wrap party at Walter Randall's restaurant, Davina's, in Fulham; he thought that the finished version of *Inferno* had been more brightly lit than the nightmare he had wanted to attempt. Camfield was soon working again, on *Re-Take*, an episode of *Paul Temple* made over June and July. Pertwee set off for a holiday in Morocco and the Sahara Desert, followed by a Berber wedding in the Atlas Mountains and appearances at Butlin's in Clacton; he also filmed a sequence for the Amicus horror movie *The House That Dripped Blood* (which started shooting at Shepperton Studios on Monday 13 July) before beginning work on the 1971 series. ■

PRODUCTION

Tue 31 Mar 70 Berry Wiggins & Co Ltd, nr Rochester, Kent [Warp I: Main Gates; Rooftop Nuclear Reactor; Warp II: Huts; High Tanks]

Wed 1 Apr 70 Berry Wiggins & Co Ltd [Warp I: Catwalks; Railway; Warp II: Catwalks; Red Tank Area]

Thu 2 Apr 70 Berry Wiggins & Co Ltd [Warp I: Operational Building; Nuclear Switchroom; Warp II: Roadway; Operational Building; Low Flash Area;

Nuclear Switchroom]

Fri 3 Apr 70 Berry Wiggins & Co Ltd [Warp I: Doctor's Hut; Warp II: Wasteground; Doctor's Hut; High Tank Fall]

Mon 6 Apr 70 Ealing Film Studios Stage 2: Int. Doctor's Hut; Nightmare Warp

Tue 7 Apr 70 Ealing Film Studios Stage 2: Drill Head; Complex Model

Wed 8 Apr 70 Ealing Film Studios Stage 2: Central Control; Drill Head

Fri 24 Apr 70 Television Centre Studio 3: Episodes 1 and 2

Thu 7 May 70 Television Centre Studio 3: Episodes 3, 4 and 6: Warp I scenes

Fri 8 May 70 Television Centre Studio 3: Episodes 3, 4 and 6: Warp II scenes

Thu 21 May 70 Television Centre Studio 6: Episode 5

Fri 22 May 70 Television Centre Studio 6: Episode 6: Warp II scenes

Fri 29 May 70 Television Centre Studio 3: Episode 7



Post-production

Above:
Action by
Havoc!

Episodes 1 and 2 were edited on Monday 27 and Tuesday 28 April 1970. Episodes 3 and 4 were edited on Monday 11 and Tuesday 12 May. A short sequence was removed from the start of Episode 3: in Central Control, Greg checked the coolant pipes and explained to Petra that the coolant could be used as a fire extinguisher to deal with flash fires; Petra said they had a million and a quarter gallons of the coolant which could solidify molten rock, and Greg was pleased that they wouldn't end up as "pot roasts".

Later on, the end of the scene in which Liz and the Brigadier discussed the Doctor's disappearance was trimmed; after telling Liz that he was worried, the Brigadier originally added: "Cheer up, Liz. I can tell you one thing about the Doctor. He's very good at looking after himself... wherever he is."

Episodes 5 and 6 were edited on Sunday 24. Letts made an edit to Episode 5; thinking the radio announcer's voice was too easily identified as being Pertwee's, he removed the 28 seconds of the radio announcement (this material would,

however, be retained on the tapes and films used for overseas sales).

Further editing on Episode 6 was undertaken on Sunday 31, alongside editing of Episode 7. For timing reasons, four cuts were made to Episode 7. Originally, after Stahlman realised that even Petra had betrayed him, the Central Control scene had continued with Greg telling Petra that he hoped Sir Keith could talk sense into Stahlman; when Petra pointed out that Sir Keith was not present, Sutton said that he had met him by the main gate five minutes previously ("Hopping mad he was too. He says Stahlman tried to kill him"). Greg explained that Sir Keith had gone to see the Brigadier – and, with Sir Keith and "the Doc" back, maybe they now stood a chance. The start of the next Central Control scene was also cut: just before the Doctor entered, Greg wondered where Sir Keith had got to. A further Control scene was cut: following the Doctor's arrest, Liz looked through a tool bag, explaining to Sir Keith that the computer was missing a micro-circuit; Sir Keith believed this confirmed the Doctor's story, and Liz insisted that he must stop Stahlman before it was too late. The final deletion was the 32-second film sequence showing Stahlman becoming a Primord.

Library tracks

Douglas Camfield opted to use library tracks rather than pay for a specially composed score for *Inferno* – which was the last *Doctor Who* serial to use stock music alone. A variety of pieces by several different composers were used, including some by Delia Derbyshire of the BBC Radiophonic Workshop who had been responsible for the unique arrangement of the original *Doctor Who* theme in 1963,

and its subsequent variations. Derbyshire's pieces used on *Inferno* included *The Delian Mode* and *Blue Veils and Golden Sands*, both taken from the 1968 BBC Radio Enterprises LP *BBC Radiophonic Music* (REC 25M). ■

Below:

Olaf Pooley has an itchy nose.





INFERNO

Publicity

Above:

The TARDIS console takes the Doctor to a parallel Earth.

► *Inferno* Episode 1 was promoted in *Radio Times* by a four-page article on Thursday 7 May; *Dr Who's Who's Who* by Deirdre Macdonald was a look behind the scenes on the new season in which she spoke to the crew and to Pertwee. Episode 1's listing was accompanied by a photograph of

the Doctor and the TARDIS console; several weeks later, Episode 6's billing was graced by a shot of a Primord.

► Jon Pertwee was the subject of a colour portrait in *Radio Times*' 'Favourites' series in the issue of Thursday 11 June, promoting Episode 6.

Broadcast

► Broadcast in the summer, *Inferno's* ratings tailed off somewhat towards the end of the story, although its audience reaction figures were steady. The story aired against ITV series including the US science-fiction show *Voyage to the Bottom of the Sea* (in London's LWT region as well as Granada, Border and Ulster), the US animal adventure *Flipper* (Yorkshire/Tyne Tees), the wartime adventure series *Garrison's Gorillas* (Granada/Anglia/Westward/Channel/Grampian), the Western *Bonanza* (Scottish/Grampian), the Supermarionation series *The Secret Service* (Southern), the US sitcom *Julia* (ATV), the US period sitcom *F Troop* (Southern) and repeats of the 1950s swashbuckler *The Adventures of Robin Hood* (HTV).



► During the serial's broadcast, on Monday 25 May *The Daily Telegraph* carried the story *MP Attacks 'Dr Who' Kits*, which reported on how a question was to be asked in the House of Commons about the 'sale to children of Government surplus chemical warfare kits as "Dr Who" toys'. This was also covered the same day in *The Guardian* which explained how the kits had been on sale in Oxfordshire since November and were known to contain tablets with carcinogenic properties.

► At the BBC Programme Review Board of Wednesday 27 May, head of plays Gerald Savory commented to his colleagues that he felt that recent editions of *Doctor Who* had been more grown up and that Jon Pertwee was making the Doctor 'too real'; the actor's casting was defended by other board members, including the former head of serials and now head of drama, Shaun Sutton.

► *Doctor Who* got a generally negative review on BBC1's *Junior Points of View* on Friday 29 May where one young viewer opined that 'Dr Who would be better in time and space again. He isn't the same on Earth.'

► "'Dr Who" Goes to the Rif Mountains' was the title of a personal ad in *The Times* on Friday 5 June; this was an offer giving 'four keen followers with humour and discrimination' the chance to join Jon Pertwee for a

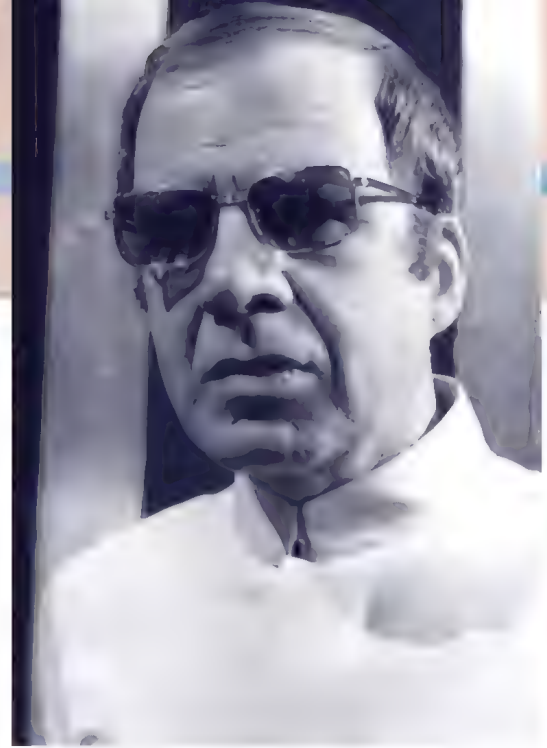
Left:
Stahlman, Sir Keith and Greg Sutton discuss the progress of the drilling.

Right:

Director Stahlman stays cool in the heat.

two-week land cruise in Morocco from 22 June to 6 July. The following day, the *Daily Mirror* ran Clifford Davis' interview with Jon Pertwee under the title *Who's the joker in the cloak!*. Pertwee was due to be performing his cabaret act at Butlin's holiday camp in Clacton the following evening and told the paper how he wanted to play the Doctor "dead straight" and make the show "more adult". Daughter Dariel also commented: "I cried the other week... 'cause Daddy was surrounded..."

- ▶ On Tuesday 23 June, Houghton wrote to Letts to congratulate Camfield on his direction: "It's not often these days that a writer can see his work interpreted with such care and imagination."
- ▶ At the BBC's programme review board meeting, on Wednesday 24 June, Ronald Marsh, the recently appointed head of serials, commended the serial for 'holding an audience', despite the warm weather.
- ▶ *Inferno* was purchased by ABC in Australia in April 1971 as a monochrome 16mm film recording



– but, given an 'A' rating, it was not shown at this time. The story also formed part of a syndication package sold to the USA in 1972. The Philippines purchased *Inferno* in 1976, followed by Saudi Arabia in 1977. Around this time, the colour videotapes of *Inferno* were wiped, although BBC Enterprises retained the black-and-white 16mm film copies.

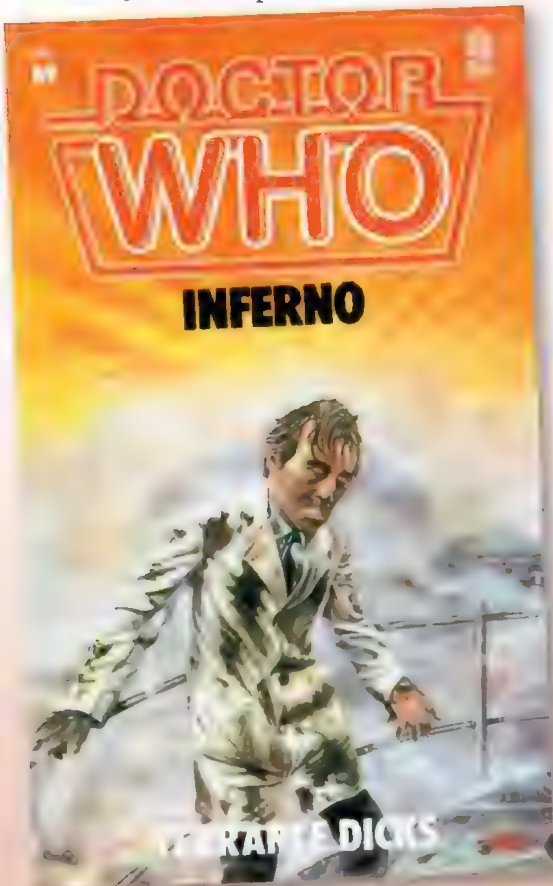
- ▶ 525-line colour videotapes of *Inferno* were returned to the BBC from Canada in 1985, meaning the serial could be remarketed in colour.
- ▶ *Inferno* was run episodically and as a compilation on UK Gold from May 1993. The serial was screened on BBC Prime from 1995.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode 1	Saturday 9 May 1970	5.15pm-5.40pm	BBC1	23'21"	5.7M (72nd)	61
Episode 2	Saturday 16 May 1970	5.15pm-5.40pm	BBC1	22'04"	5.9M (66th)	61
Episode 3	Saturday 23 May 1970	5.15pm-5.40pm	BBC1	24'34"	4.8M (85th)	60
Episode 4	Saturday 30 May 1970	5.15pm-5.40pm	BBC1	24'57"	6.0M (54th)	60
Episode 5	Saturday 6 June 1970	5.15pm-5.40pm	BBC1	23'42"	5.4M (54th)	-
Episode 6	Saturday 13 June 1970	5.15pm-5.40pm	BBC1	23'32"	5.7M (73rd)	58
Episode 7	Saturday 20 June 1970	5.15pm-5.40pm	BBC1	24'33"	5.5M (79th)	60

Merchandise

In 1973, the Target novelisation programme got underway, but Dicks advised the publishers Universal-Tandem not to include either *Inferno* or Houghton's other serial, *The Mind of Evil* [1971 – see page 94], in the initial selection of titles. Dicks eventually novelised Houghton's serial as *Doctor Who: Inferno*, which was published in hardback by WH Allen in July 1984, with a cover painting by Nick Spender; a Target paperback followed in October. The paperback was included in *The Seventh Doctor Who Gift Set*, released late in 1985. AudioGO released a four-CD audiobook of this novelisation, read by Caroline John, in April 2011.



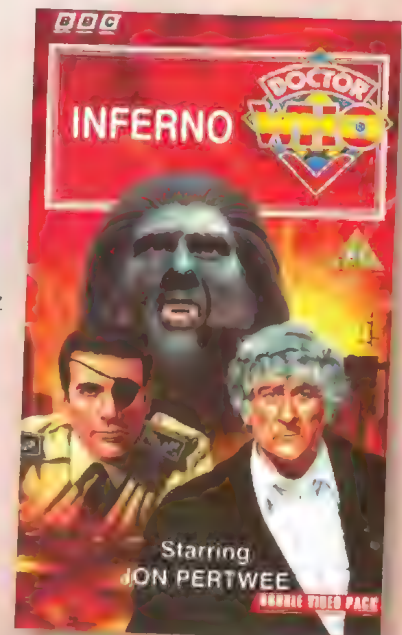
BBC Video released *Inferno* as a VHS double-pack in May 1994, with cover art by Colin Howard. Episode 7 of the serial had previously been released on a special BBC video *The Pertwee Years* in March 1992. BBC Worldwide released *Inferno* on DVD in June 2006. This release came with these special features:

- ▶ **Commentary** with actors Nicholas Courtney and John Levene, producer Barry Letts and script editor Terrance Dicks
- ▶ **Production notes**
- ▶ **Digitally remastered picture and sound quality**
- ▶ **Can You Hear the Earth Scream? – Making *Inferno*** – actors and production team recall working on the story in this specially shot featurette featuring Terrance Dicks, Barry Letts, Caroline John, John Levene, Nicholas Courtney, Ian Fairbairn, Derek Ware and Alan Chuntz
- ▶ **Visual Effects in Television** – an excerpt from an early attempt to 'sell' the experience and facilities of the BBC visual effects department to new clients. This short film features model effects filming from *Inferno*



Clockwise from left:

The novelisation, audiobook and video covers for *Inferno*.



Right:

The original and special edition releases on DVD.



- ▶ **Deleted scene** featuring a rather too obvious Jon Pertwee as the voice of a radio presenter in Episode 5
- ▶ **The Pertwee Years Intro** - a short introduction to the story's final episode from Jon Pertwee, originally presented as part of BBC Video's *The Pertwee Years* VHS release
- ▶ **Photo Gallery**
- ▶ **The UNIT Family: Part One** - a featurette looking at the Earthbound Doctor's 'family' during his exile to Earth and his new role as the scientific advisor to the United Nations Intelligence Taskforce featuring Terrance Dicks, Derrick Sherwin, Nicholas Courtney, Derek Ware, John Levene, Caroline John and Barry Letts
- ▶ **Easter Egg** - clean opening title backgrounds including the special 'volcano' graphics used for this story
- ▶ **Easter Egg** - VT countdown clock for Episode 7
- ▶ **Doctor Who Annual** - an Adobe PDF version of the 1971 *Doctor Who* Annual, supplied as a

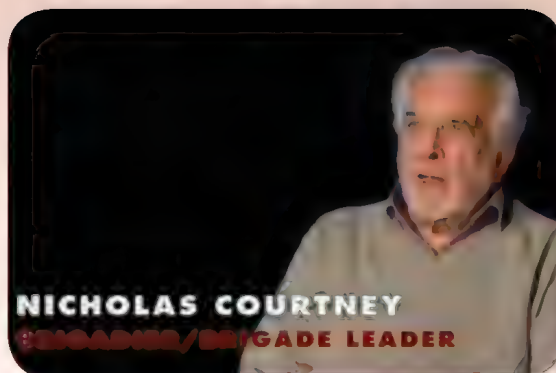
PC-ROM feature for access by PC and Mac users

- ▶ **Radio Times listings** in Adobe PDF format
- In November 2006 *The Third Doctor* box set, which contained *Inferno*, was exclusively available to Amazon. The serial was also available with issue 44 of the *Doctor Who – DVD Files*, published by GE Fabbri in September 2010. The *Inferno – Special Edition* DVD was released by 2|entertain in May 2013. This release came with these special features:
- ▶ **Commentary** with actors Nicholas Courtney and John Levene, producer Barry Letts and script editor Terrance Dicks
 - ▶ **Production notes**
 - ▶ **Digitally remastered picture and sound quality**
 - ▶ **Can You Hear the Earth Scream? - Making *Inferno***
 - ▶ **Hadoke v Havoc** - presenter Toby Hadoke reunites surviving members of the Havoc stunt team and trains with them to perform a stunt

himself. With stunt arranger Derek Ware and stuntmen Roy Scammell, Derek Martin and Stuart Fell

- ▶ **Dr Forever! - Lost in the Dark Dimension** - the penultimate instalment of a five-part series looking at how *Doctor Who* was kept alive in the years between the end of the classic series and the beginning of the new. With former *Doctor Who Magazine* editors Tom Spilsbury, John Freeman and Gary Russell, former BBC range editor Steve Cole, actor David Burton, writer Adrian Rigelsford, director Graeme Harper and Russell T Davies
- ▶ **The UNIT Family: Part One**
- ▶ **Visual Effects in Television**
- ▶ **Deleted scene**
- ▶ **The Pertwee Years Intro**
- ▶ **Photo Gallery**
- ▶ **Easter Egg 1** - clean opening title backgrounds including the special 'volcano' graphics used for this story
- ▶ **Easter Egg 2** - VT countdown clock for Episode 7
- ▶ **Easter Egg 3 - Being David Burton** - actor David Burton talks at greater length about his career and 'casting' as the Doctor
- ▶ **Doctor Who Annual** - an Adobe PDF version of the 1971 *Doctor Who* Annual, supplied as a PC-ROM feature for access by PC and Mac users
- ▶ **Coming Soon** - a trailer for the DVD release of *The Mind of Evil*.
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Programme subtitles**

The music tracks, *Blue Veils and Golden Sands* and *The Delian Mode* represented the serial on the CD and cassette *Doctor Who: Earthshock* released by Silva Screen in November 1992. Sound effects from the serial were included on *Doctor Who at the BBC Radiophonic Music - Volume 2: New Beginnings* released by BBC Music in May 2000. Incidental music from the serial was released on Silva Screen's 11-disc CD *Doctor Who: The 50th Anniversary Collection* in September/November 2014. The tracks



Left:
The DVDs included a selection of extras.

were: *TARDIS Control On & Warp Transfer*, *Blue Veils and Golden Sands*, *The Delian Mode* and *Battle Theme*. *The Delian Mode* and *Blue Veils and Golden Sands*, both composed by Delia Derbyshire, were also available on seven-inch black vinyl from Silva Screen.

In 1999 Slow Dazzle issued a set of postcards depicting Colin Howard's *Doctor Who* art from the covers of the books and videos he had been responsible for, including *Inferno*. The Stamp Centre issued a cover for *Inferno* in 2008, with copies signed by Nicholas Courtney. ■

Cast and credits

CAST

Jon Pertwee Doctor Who
with
Caroline John Liz Shaw [1-4, 6-7]/
Section Leader Elizabeth Shaw [5]¹
Nicholas Courtney
Brigadier Lethbridge-Stewart [1-4, 6-7]/
Brigade Leader Lethbridge-Stewart [5]¹
and
Olaf Pooley Professor Stahlman [1-4, 6-7]/
Director Stahlman [5]¹
Christopher Benjamin Sir Keith Gold [1-5, 7]
Derek Newark Greg Sutton [1-7]²
Sheila Dunn Petra Williams [1-4, 7]/
Dr Petra Williams [5-6]¹
John Levene Sergeant Benton [1-2, 6-7]/
Platoon Under Leader Benton [3-5]¹
David Simeon Private Latimer [1,3]²

Below:
Jon Pertwee
winds up
Bessie for
another trip.



Derek Ware Private Wyatt [1-3]²
Walter Randall Harry Slocum [1-2]
Ian Fairbairn Bromley [1-5, 7]²
Roy Scammell RSF Sentry [4]
Keith James Patterson [5]
Dave Carter, Pat Gorman, Philip Ryan, Peter Thompson Primords [5-6]
Walter Henry Primord [6]

¹ On-screen credits named 'Warp II' characters only when the 'Warp I' character did not feature in that episode. Section Leader Elizabeth Shaw appears in 3-7; Brigade Leader Lethbridge-Stewart in 3-6; Director Stahlman in 3-6; Dr Petra Williams in 3-7; and Platoon Under Leader Benton in 3-6

² On-screen credits did not differentiate between 'Warp I' and 'Warp II' characters. 'Warp I' characters: Bromley [1-2, 7]; Sutton [1-3, 6-7]; Latimer [1]; and Wyatt [1-2]. 'Warp II' characters: Bromley [3-5]; Sutton [3-7]; Latimer [3, billed in *Radio Times* as 'RSF Private Latimer']; and Wyatt [3, billed in *Radio Times* as 'RSF Private Wyatt']

UNCREDITED

Sheila Knight, Patricia Matthews, Corinne Skinner, Joan Harsant, Valerie Bland
..... Warp I & II Technicians
Alan Clements, Keith Norrish, Richard Cooper, Richard Lawrence, Richard King, Robert Birmingham, Derek Hunt, Michael Earl, Norton Clarke, Bertie Green, Keith Ashley Warp I & II Technicians/
..... Warp II Disaster Crew [incl Phillips]
June Gray, Harry Tierney Warp I Technicians
Alan Chuntz Technician [attacked by Slocum]
Roy Scammell, Alan Chuntz, Terry Walsh, Billy Horrigan, Roy Street, Derek Martin
..... RSF Soldiers/Disaster Crew
Roy Scammell
..... Stunt Double for RSF Private Wyatt



Natalia Lindley, Marcelle Elliott, Colin James..

..... Warp I & II Technicians

Nick Hobbs, Royston Farrell RSF Soldiers

BG Heath, Bruce Cox..... Drivers

Ronald Gough Warp II Technician/Disaster Crew

Barry Ashton, Cy Town Warp II Technicians/
Disaster Crew/Warp I Technicians

Ian Fairbairn Loudspeaker Voice

Judith Pollard, Steve Tierney

..... Warp I & II Technicians

Les Conrad RSF Soldier

Terry Walsh..... Stunt Double for Doctor Who

Jon Pertwee Radio Voice³

**Alan Chuntz, Ian Elliott, Terry Walsh, Derek
Martin.....** UNIT Soldiers

Sue Patterson, Alistair Baine.....

..... Warp I Technicians

Barry Letts [and two others].....

..... Loudspeaker Voices

³ Omitted from UK broadcast

CREDITS

Written by Don Houghton

Action by Havoc [2-3]

Title Music by Ron Grainer

and BBC Radiophonic Workshop

Visual Effects by Len Hutton

Costumes: Christine Rawlins⁴

Make-Up: Marion Richards⁴

Film Cameraman: Fred Hamilton

Film Sound: Graham Hare

Film Editor: Martyn Day

Studio Lighting: John Green⁵

Sound: John Staple⁵

Special Sound: Brian Hodgson

and BBC Radiophonic Workshop⁵

Script Editor: Terrance Dicks

Designer: Jeremy Davies

Producer: Barry Letts

Directed by Douglas Camfield⁶

⁴ Credited on Episodes 1 and 7

⁵ Credited on Episode 7 only

⁶ Credited solely for all episodes; Barry Letts
directed studio material for Episodes 3-7

Left:

Douglas
Camfield
(pointing)
directs a scene
on location.

Below:

Dr Williams is
committed to
her work.



Profile

JOHN LEVENE

Sergeant Benton

John Anthony Woods arrived via a breach birth at five minutes to midnight on 24 December 1941. Raised in the village of West Harnham in Salisbury, Wiltshire, his mother Vera (née Blake) worked in service locally and had married Edward Austin Woods in early 1941.

John's father, a tough Geordie, returned from wartime service as an Army sergeant to find a son he didn't know. John later complained his father's lack of affection impacted on his life. Ill in childhood with a blood disorder, he missed almost five years of education but later attended the local St Thomas's School.

Woods left home at 21. At a well-built 6'2", some friends suggested he try modelling but instead he stayed in Jersey for four years, before moving to London, where he worked in gents' outfitters Hope Brothers in Regent Street.

One day in summer 1966, Woods served movie star Telly Savalas, then shooting



The Dirty Dozen at MGM's Borehamwood studios. Savalas suggested Woods might be suitable for work as an extra in the film and naïvely he went along to the studios, only to be asked for his Equity card. Woods tried wangling a card from Equity's offices in Harley Street, but there was already a Shakespearean actor named John Woods on Equity's books. Woods needed another name. The offices of boxing promoter Harry Levene opposite provided his new identity.

Now John Levene, he joined the Denton de Gray agency for walk-ons. His stature made him a natural for policemen and heavies, his first role coming as an SS guard in the final episode of *Adam Adamant Lives!* aired 25 March 1967.

Levene won walk-ons in 70 shows in the next two years, in everything from *The Newcomers* to *The Troubleshooters*, most notably as a desk constable in *Z Cars* from March through to September 1967.

His first brush with *Doctor Who* came as a Cyberman uncredited in film sequences for *The Moonbase* [1967 – see Volume 9] and soon after he was one of four Yeti used in *The Web of Fear* [1968 – see Volume 11]. He recalled the latter experience to *Doctor Who Magazine's* Richard Landen in 1983: "My agent said, 'It's £20 a day. Yeti. Four days, two days studio.' Boy, was I thrilled. There I was with Patrick Troughton and Frazer Hines. My heroes. I watched them at home."

Filming in Covent Garden, Frazer Hines as Jamie pinned a dancer's number to the back of Levene's Yeti and waltzed around while Patrick Troughton commentated. This helped make Levene known to the show's leading man, who later told him; "You have an interesting face, John. Use it."

For *The Invasion* [1968 – see Volume 13] director Douglas Camfield had noted Levene's presence after using him as a Victorian police detective in the *Detective* (1968) episode *Crime of Passion*. Thus in *The*



Invasion, the character of Corporal Benton was developed ad hoc over eight episodes, first appearing as a plain clothes secret agent before being seen in uniform driving jeeps and lobbing grenades down manholes.

Never dreaming he would be Benton again, Levene returned to other walk-ons including a youth in *Softly, Softly* (1969), a prison officer in *The Expert* (1969), another policeman in *A Handful of Thieves* (1969), as an Interceptor pilot in Gerry Anderson's *UFO* episode *Close Up* filmed October 1969, drinking in the Rovers in *Coronation Street* (1969), as a miner in *Germinal* (1970) and in single play *Lay Down Your Arms* (23 May 1970).

He also briefly returned to *Doctor Who* as the Yeti featured in the trial sequence in *The War Games* [1969 – see Volume 14].

For Pertwee's first two stories the Brigadier had other *aides-de-camp*, but Benton reappeared in later episodes of *The Ambassadors of Death* [1970 – see Volume 15], now promoted to Sergeant. With Levene's champion Douglas Camfield directing the next story *Inferno*, Benton's far greater involvement saw Levene also playing his Platoon Under Leader alter-ego and transformed into a Primord.

With the 'UNIT family' of regulars established during the following 1971

Above: Christopher Barry (right) directs Roger Delgado and John Levene in the 1971 *Doctor Who* serial, *The Dæmons*.

Right:

Playing tough with Katy Manning on location for *The Dæmons*.

Below:

With Nicholas Courtney and Elisabeth Sladen on the set of *Invasion of the Dinosaurs*.

season, Benton became part of the show's format, featuring in four of five stories. A key role in *The Dæmons* [1971 – see Volume 17] saw him get a notable slice of the action. Soon Levene was getting fanmail – notably from over 600 female northern factory workers demanding more of Benton.

A loyal, simple, good soul who would lead his troops bravely into battle, the character was also often used for comic relief; having his cheese and wine stolen by Captain Yates in *Day of the Daleks* [1972 – see Volume 17], appearing naked at the comedic send-off to *The Time Monster* [1972 – see Volume 18], forming a partnership with the Second Doctor in *The Three Doctors* [1972/3 – see Volume 19] and ad-libbing “and pink for yer actual pterodactyl”, in *Invasion of the Dinosaurs* [1974 – see Volume 21].

Tom Baker later recalled the character fondly as “a dolt, straight out of *The Phil Silvers Show*”. Levene meanwhile summed up the approach to Nick Briggs in a *Myth Makers* video taped in 1986: “I just kept Benton innocent really. Sounds a bit naïve but yes I think Benton was pretty innocent.”

While on *Doctor Who*, other, mostly uniformed, roles included a policeman in *The Rivals of Sherlock Holmes* (1971), *The Regiment* (1972), *Callan* (1972), *The*



Pathfinders (1972), a pilot in *The Adventurer* (1973), a military policeman in *The Jensen Code* (1973), and comedy *Whoops Baghdad!* (1973). Movie supporting roles included a soldier in *Zeppelin* (1971), a police desk sergeant in cult horror *Psychomania*, shot late 1971, a director in *Go for a Take* (1972), and a doctor in horror *Dark Places* (1973).

With a couple of UNIT stories in each season for 1972-4, by Tom Baker's debut *Robot* [1974/5 – see Volume 22], Benton was promoted to Warrant Officer class and the rank of Regimental Sergeant Major. Now addressed as ‘Mister Benton’ as is military custom, the character was still named as Sergeant in *Robot's* end credits.

Though RSM Benton remained part of the team for *Terror of the Zygons* [1975 – see Volume 23], UNIT's days were numbered and Levene made his last appearance as Benton, and his android double, in *The Android Invasion* [1975 – see Volume 24], now the last man standing from the Pertwee UNIT family. “I didn't enjoy doing it at all,” he recalled to Nick Briggs. “The atmosphere was dreadful.” It was a low-key send-off after 16 stories.

Levene found small TV roles as a motorist in *The Growing Pains of PC Penrose* (1975) and a soldier in *Carry on Laughing!* (1975), while his big movie break in thriller *Permission to Kill* (1975) was greatly reduced with subsequent rescheduling. Douglas Camfield auditioned him for George Carter



in *The Sweeney* in 1974, though the part went to Dennis Waterman.

Tiring of not gaining bigger roles, Levene considered leaving the business. He reflected in 1986: "I would never have made an actor, I think I was more of a screen presence in a little way that complemented the main whole." Levene gave up acting to become a partner in corporate audio visual company Genesis Communications in 1977. He created presentations for companies such as British Airways, British Caledonian, British Telecom, British Gas, KFC and Ford, winning a gold award in 1982.

Sadly his marriage broke up in 1980 after 20 years and three years later he turned down a cameo appearance in *The Five Doctors* [1983 – see Volume 37] feeling the small part belittled Benton, who as scripted didn't recognise the Second Doctor.

Taking various jobs including private detective, he contracted TB while working at a chemical factory. He was already low when friend Douglas Camfield died suddenly in January 1984. Levene was a pallbearer at the funeral. "I missed Douglas so much, because he was one of the few men who believed in me," he told *Doctor Who Magazine's* Chris Howarth and Steve Lyons in 1995. "He believed in my dreams and he'd made my dreams come true by giving me Benton."

Benton returned however in stage play *Recall UNIT! or The Great Tea Bag Mystery* (1984, Edinburgh Festival), Levene making his stage debut, reunited with Richard Franklin as Captain Yates.

By the mid-80s he was a bingo caller in Streatham, but after Douglas Camfield's widow Sheila spotted a job advert he spent two years on cruise ships to the Caribbean and South America as a stand-up comic and bingo caller 'Gentleman Johnny Bingo'.

He was residing in the US by the end of the decade, having taken his mother's



maiden name as John Anthony Blake, later admitting he hated the name Levene. He helped run gala events for Robert Wagner's Wings charity for three years and also read books for the blind. He met Jennifer Wegner at a convention in Minneapolis and they married in April 1992.

Benton returned for independent spin-off video *Wartime* (1987), bringing Levene's first leading role. It also established Benton's first name as John, though Levene remembered this was generally accepted during the Pertwee era if never stated on screen. Video documentary *Return to Devil's End* (1993) reunited cast members of *The Dæmons*.

Levene's US acting roles included *BeetleBorgs* (1996) and *CanniBallistic!* (2002).

He released an album of songs *The Ballads of Sergeant Benton* in 2012. Also appearing on CD were Big Finish Benton revivals in *Companion Chronicles* release *Council of War* (2013) and past and present team-up *UNIT: Assembled* (2017).

He has two grown-up children, Samantha and Jason. After 21 years in the States, Levene returned to his Salisbury birthplace to care for his elderly mother. Both featured in *Living with Levene*, an interview for 2012's special-edition DVD for *The Claws of Axos* [1971 – see page 138]. ■

Above:
Reunited
with Second
Doctor, Patrick
Troughton,
in *The Three
Doctors*.



1971 SERIES

1971 series

Above:
The 1971
regular cast.
(From left to
right) Roger
Delgado, Katy
Manning,
Jon Pertwee
and Nicholas
Courtney.

Just five stories after the end of the black-and-white era of *Doctor Who*, new producer Barry Letts sneaked his radicalism in under the veneer of the recognisable. As in the 1970 series, Jon Pertwee's Doctor is still the flamboyant, dashing-but-testy scientist, exiled to Earth and helping military organisation UNIT to combat alien invasions and saving the world from apocalypse. But Letts then begins augmenting the format with different shapes and colours. The grim tone and lengthier structure of the 1970 series stories (three out of four being seven episodes long) give way to a bouncier pace and a zingier, more colourful feel.

The Third Doctor is embracing his own flamboyance – he was always frilly but now he starts getting colourful as well,

swapping his black velvet jacket for a red one, along with a cloak with a purple lining. And he will never be seen in a T-shirt again. Conversely, while the UNIT costumes of the previous year suggested a world slightly divorced from our own, this year the uniforms would fit quite easily into any recognisable army unit. This helps to make the contrast between them and the Doctor even more stark.

Soberness is also being cast off elsewhere. In the 1971 series we see the burgeoning of a stock figure who will become a trademark of the Pertwee era from now on – the official buffoon. First Brownrose, a one-scene character in *Terror of the Autons* [1971 – see page 54], who appears in the story for one purpose only – to be obstructive and then dealt with, rather stormily, by a name-dropping

Doctor. We are not supposed to feel much sympathy for him; it is clearly intended that the audience should view him with some disdain (and the fact that his name is a quick slip away from 'Brown Nose' should be some sort of clue). Any doubters as to where the programme's loyalties lie in the battle between the Doctor and bureaucracy only have to wait until *The Claw of Axos* [1971 – see page 138] for the Doctor's encounter with Mr Chinn for any uncertainty to be clarified.

Peter Bathurst's Chinn is clearly a figure of fun who has his buffoon-o-meter turned up to 11. His ambition and stupidity are key factors in the success of the Axon plan to capitalise upon our avarice and selfishness, and the Doctor clearly has disdain for him from the very beginning.

Morality is now obviously something the programme-makers want to explore during this period of the show: it becomes injected into the very DNA of the programme. *The Claws of Axos* tackles greed, *Colony in Space* [1971 – see Volume 17] is about evil capitalist companies and *Terror of the Autons* has a subtext about the exploitation of commercialism. The Doctor himself is a ferocious force of moral indignation. He is a liberal crusader

with a frilly shirt – but there is nothing wishy-washy about him. He berates Chinn for his “England for the English” attitude, he heckles when Professor Kettering quite reasonably attempts to demonstrate what he believes to be a humane method of prisoner rehabilitation in *The Mind of Evil* [1971 – see page 94] and his first meeting with Captain Dent in *Colony in Space* finds him on the attack – about company profits and not turning planets into slag heaps.

1971 series

- *Terror of the Autons*
- *The Mind of Evil*
- *The Claws of Axos*
- *Colony in Space*
(see Volume 17)
- *The Dæmons*
(see Volume 17)

Hunger and capitalism

Indeed, Malcolm Hulke, a writer whose work is totemic of the Pertwee era as much as anybody, sets out his stall fairly blatantly. In the cliffhanger to Episode Two of *Colony in Space*, the Doctor is about to be killed by ruthless IMC man Morgan who tells him that his dispatch is “purely business... nothing personal”. Business! For Hulke, hunger and capitalism are more real dangers than space dragons – quite literally here because the monster is a fake.

Colony in Space, though, is an anomaly. The majority of the 1971 stories are hidebound by the now-established format of the Pertwee era – alien invasions. All taking place at locations no more than half a day's travel from Television Centre. The key challenge for the production team was to try to tell a variety of stories within this format.

With the 1971 series opener, *Terror of the Autons*, the tone might not be as serious as the stories in the 1970 series, but the subject matter most definitely is – and in certain aspects (such as the deaths delivered to various supporting

Left:
Jo tends to the
Doctor in *The
Mind of Evil*.



1971 SERIES

characters) it is in some ways more adult. The Silurians and alien Ambassadors may have been nuanced creatures capable of provoking grown-up moral dilemmas, but they never created methods of dispatch that would be such heady stuff for children. Shop-window dummies coming alive is one thing, but when the Autons return this year they make telephone wires, plastic daffodils, chairs and children's dolls lethal. Often when we talk about *Doctor Who* being grown-up we mean 'men in suits talking' and 'aliens being nice then nasty then nice again' and 'guns that fire bullets' – but what could be more grown-up than making everyday objects killers? Jon Pertwee famously talked of the appeal of Earthbound stories being the fear of a Yeti sitting on your loo in Tooting Bec – after *Terror of the Autons*, you'd worry that the Yeti who'd nipped out to use the facilities might have been eaten by the toilet seat.

Stylistically *The Mind of Evil* is very much an echo from the previous year – tonnes of hardware, lots of tough-looking actors packing pistols and punching each other, and plenty of action. Oh, and that old 'grown-up' favourite, men in suits talking (sometimes about ministries). Considering what was to come and how familiar they would be to us, never again will Yates and Benton seem quite so mortal, both of

them suffering pretty serious injuries in the hijack of the Thunderbolt missile. It's not all rough-and-tumble though – Benton enjoys the first flowering of his trademark moments of beauty, which elevate him from mere military window dressing to loveable uniformed labrador. His revelling in the role of 'Acting Governor' in *The Mind of Evil* is great fun, while his double act with Miss Hawthorne in *The Dæmons* [1971 – see Volume 17] is one of the 'great sitcoms that never were' of our time. As for his new superior, there are small hints early on that newcomer Captain Yates might be a love interest for Jo – he makes her cocoa in *Terror of the Autons* and we saw what that can do for your marriage prospects in *The Aztecs* [1964 – see Volume 2] – but it's not long before their relationship seems doomed to be platonic rather than deliriously romantic.

A paternal Doctor

He'll face some stiff competition in the future, but for now the only relationship new companion Jo is forming is with the Doctor. Their first encounter, remarkable mostly for the never-said-before-or-since-under-any-circumstances sentence "you ham-fisted bun vendor", sets the tone for much of what is to come. She means well but blunders, and he gets cross with her: but of course his testiness is a front for the more caring side of his paternalism. He can't bring himself to sack her when the Brigadier explains that it is his job to do so (a prime bit of manipulation from the moustachioed military man there). And of course, despite her clumsiness and tendency to dive headlong into danger, she is suitable for the job. She is, perhaps, the ultimate *Doctor Who* companion. On the surface she's a bit klutzy, but put her back

Below:

The Doctor defends a group of colonists from the forces of corporate greed in *Colony in Space*.





against the wall and she is plucky, brave and has a hidden talent for escapology. Her offer to sacrifice herself in *The Dæmons* is the supreme validation of impulsive human bravery – so much so that it causes the big bad, an alien manifestation of the biggest bad of all, the Devil himself, to kill itself out of sheer confusion. And that takes some doing.

Accompanying the ultimate companion, the 1971 series also introduces the ultimate villain. The Master. It's amazing how quickly this hitherto unmentioned bad guy fits so easily into *Doctor Who's* make-up, to the extent that it now seems impossible that this arch enemy of the Doctor's wasn't in the show from the start. Roger Delgado makes an impact from the moment he arrives, and his casting must, in part, have been responsible for the sheer amount of charm the Master has, which well and truly makes him a villain whom it is impossible to hate.

Much of the Master's evilness is coupled with humour – and that's what people really mean when they describe the 1970 series as being more 'grown-up' than the 1971 series. They just mean 'baddies who tell fewer jokes'. His "he sat in this chair and just... slipped away" when reporting McDermott's brutal death by inflatable armchair, his "sticky tape on the window"

gag in *The Claws of Axos*, the sheer joy he exudes sitting in the back of a big car chomping a cigar in *The Mind of Evil* – the Master is great fun! But he doesn't indulge in child's play and he's quite brutal. Plans for the destruction of the world and governance of the universe aside, he coldly runs down gentle giant Barnham once the simple man's goodness has been key in facilitating his escape, he sends poor, weak Rex Farrel to his death, and he murders scientist Goodge and leaves his shrunken corpse in his lunchbox for a laugh. He's a special case, this one.

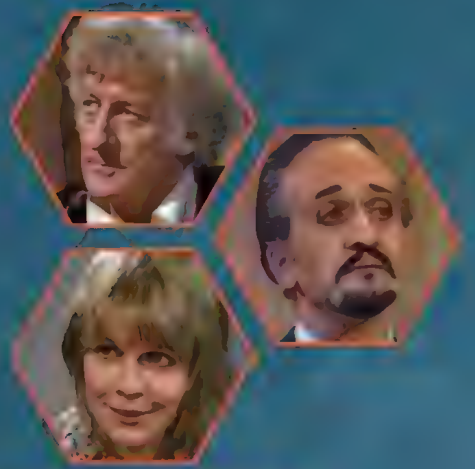
There's a freshness about the 1971 series, and yet it manages to pack in so much that we think of as 'essential *Doctor Who*' – the mixture of science-fiction and horror in a village setting of *The Dæmons*, the perversion of the everyday into the lethal and alien of *Terror of the Autons*, the morality driven storytelling of *Colony in Space* – without ever seeming formulaic. There are so many different tones and ideas at work throughout the year.

It certainly was a series for things that were new, or where certain aspects of the format came to the fore – but it is easy to forget this because they were so effective that they've stayed with the show ever since. ■

Left:
The Master dabbles in dark forces in *The Dæmons*.

Below:
The Axons tempt humanity in *The Claws of Axos*.





TERROR OF THE AUTONS

➤ STORY 55

The Time Lord renegade known as the Master arrives on Earth to pave the way for an invasion by the Nestenes. The Doctor, aided by UNIT and his new assistant Jo Grant, engages in a battle of wits with his arch-nemesis to save the world.



Introduction

After four stories the previous year that tried to do something a bit different with *Doctor Who*, *Terror of the Autons* delivered an adventure that was a little more traditional – although, it was no less successful for doing that.

Since its earliest days, the series had spawned monsters and villains who would return for more: Daleks, Cybermen, Ice Warriors. *Terror of the Autons* brought back an old monster – the Nestenes from the previous series' *Spearhead from Space* [1970 – see Volume 15] – and introduced a new threat, the Master, who would become one of the series' most successful villains. The Nestenes and their footsoldiers the Autons followed the pattern of the Great Intelligence and the Yeti from *The Abominable Snowmen* [1967 – see Volume

11] and *The Web of Fear* [1968 – see Volume 11]. Like the Meddling Monk – seen in *The Time Meddler* [1965 – see Volume 5] and *The Daleks' Master Plan* [1965/6 – see Volume 6] – the Master was one of the Doctor's own people... only this time, much more dangerous.

Despite, in some ways, being a return to basics, *Terror of the Autons* was also the start of something new. Having introduced the Master, the character went on to appear in all five of the 1971 series' stories. The Third Doctor and the Master (played by Roger Delgado) are pitted against each other in a third of all Pertwee's stories. Having proved to be the ultimate villain, the character would be similarly prolific during Peter Davison's time as the Doctor and, much later, throughout the 2014 and 2017 series.

For quite a while, it seemed like this story would be *Doctor Who*'s last word on the Autons, but 35 years later, they helped relaunch the series, appearing in *Rose* [2005 – see Volume 48] and, later still, *The Pandorica Opens/The Big Bang* [2010 – see Volume 66].

Terror of the Autons also introduced a new UNIT officer, Captain Yates, and in contrast to the stories of the 1970 series, the Doctor is a much more integrated part of the UNIT team. Despite regular trips away from Earth, this would persist for the rest of the Third Doctor's tenure.

This story capitalised on a tried and tested approach to making *Doctor Who* – an approach that continues to play a part in the series' success to this day – but it also set the Third Doctor off in a new direction and, over the years, has become an inspiration in itself. ■

Below:
Terror of the Autons introduced Captain Mike Yates.



'THE MASTER WOULD BECOME
ONE OF THE SERIES' MOST
SUCCESSFUL VILLAINS'

EPISODE ONE

Circus owner Luigi Rossini watches as a horsebox appears from thin air among his caravans. A man emerges and tells him, "I am usually referred to as the Master." [1] Rossini moves to attack him, but instead ends up under the Master's mental control. They break into the National Space Museum and steal a Nestene energy unit.

The Doctor is micro-welding the TARDIS dematerialisation circuit when a girl called Jo Grant enters and puts out what she thinks is a fire. She explains that she is his new assistant. [2]

The Master sneaks into the radio telescope control cabin at the Beacon Hill Research Establishment, disposes of Goodge, the scientist on duty, and plugs in the Nestene unit. Another scientist, Philips, bursts in demanding to know what the Master is playing at. The two scientists are reported missing.

Investigating, the Doctor climbs to the control cabin and is greeted by a Time Lord [3], who warns the Doctor that the Master is on Earth and has booby-trapped the cabin. The Doctor disarms the trap and finds Goodge – miniaturised inside his own lunch box! [4]

The Master visits Farrel, the owner of a plastics factory, and hypnotises him.

The Doctor tells his friends the radio telescope will have been used to transfer energy into the unit, which he suspects has been taken to a plastics factory.

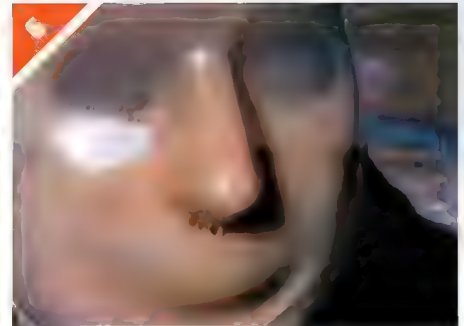
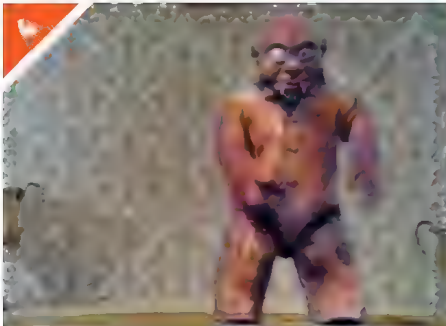
Jo sneaks into Farrel's factory but is caught by the Master, who hypnotises her into following his instructions. [5]

Benton reports that Philips' car has been found with a UNIT box in the boot.

Farrel is visited by McDermott, a friend of his father's, who demands to know more about 'Colonel Masters'.

Benton brings the UNIT box into the Doctor's laboratory. The Doctor realises it is a bomb – but Jo is determined to open it... [6]





EPISODE TWO

The Doctor throws the box out of the window, where it explodes. He then questions Jo, who is in a dissociative trance.

The Master demonstrates a new product to McDermott – an inflatable plastic chair. McDermott reluctantly sits in it and the chair suffocates him. [1]

Jo comes out of her trance, but can't remember the name of the factory where she met the Master.

Farrel informs his father that he is introducing new methods at the factory. The Master gives Farrel Senior one of their new products, a troll-like doll. [2]

Yates informs the Doctor, the Brigadier and Jo that the field where Philips' car was found had just been used by a circus. The circus has now moved on to Tarminster, so the Doctor decides to investigate – and Jo is determined to follow him.

Farrel Senior returns home and shows his wife the doll. She thinks there is something evil about it.

At the circus, Rossini and his strong man, Tony, grab the Doctor and tie him up in Rossini's van. [3]

The troll doll springs to life [4] and kills Farrel Senior before scurrying away.

Rossini leaves the Doctor in Tony's care. Jo sneaks in and knocks out the strong man. Philips bursts in clutching a grenade. The Doctor attempts to get through to him, but Philips runs outside and is killed trying to get rid of the grenade. [5]

The Doctor enters the horsebox, which is the Master's TARDIS, and removes the dematerialisation circuit. Rossini spots the Doctor and orders his employees to attack, but the Doctor and Jo are rescued by the arrival of two policemen, with UNIT in hot pursuit. They are driven off in the police car – but Jo notices they are heading to a quarry. The Doctor pulls away one of the policemen's faces to reveal the face of an Auton! [6]

EPISODE THREE

The Doctor uses his martial arts on the Auton. The car swerves and crashes and the Doctor and Jo run. The Brigadier arrives with Yates, who knocks one of the Autons over a cliff. [1]

Back at UNIT, the Brigadier informs the Doctor and Jo that his men have raided the circus and arrested Rossini, but found no sign of the horsebox.

The Master's plan involves plastic daffodils. Autons wearing oversized, smiling heads hand them out in a shopping centre [2] before returning to their coach, where Farrel is waiting for them.

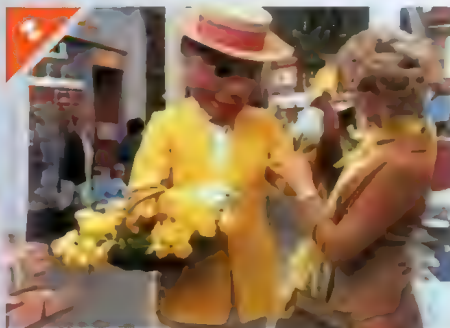
Several days later, the Brigadier introduces the Doctor to Mr Brownrose from the Ministry, who is concerned about a wave of unexplained deaths across the Home Counties. The first two victims, McDermott and Farrel, both worked at the same plastics factory.

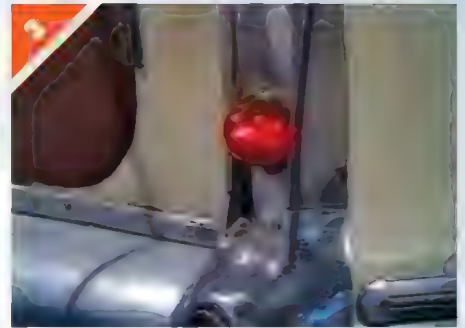
The Doctor and Jo visit Farrel Senior's widow, who shows them the doll, which she says she found by the curtains, as if it was trying to get out. [3]

Yates pops into the Doctor's laboratory to find a telephone engineer installing an extra-long flex. The engineer then returns to the Autons' coach and removes his mask – he was the Master in disguise! [4]

Yates sets up a Bunsen burner to heat some cocoa and leaves Jo alone in the laboratory. The doll is activated by the heat and leaps at Jo, but then Yates returns and shoots the doll to pieces.

The Doctor and the Brigadier find Farrel's factory deserted. The Doctor finds a discarded plastic daffodil, then opens the safe in Farrel's office... which contains an Auton! [5] The Doctor slams the safe shut. The Doctor returns to his laboratory and sends Jo to the stores. Then his telephone rings. It's the Master, who has called "simply to say goodbye". Then the flex comes to life and starts strangling the Doctor! [6]





EPISODE FOUR

The Brigadier rushes in and unplugs the telephone cable and the flex is neutralised. The Doctor then examines the daffodil's molecular structure, which reveals a programme pattern of a nose and a mouth. The daffodil is activated and sprays a liquid in Jo's face which forms a suffocating plastic film. [1] The Doctor removes it using a solvent.

The Auton coach is spotted in a quarry and the Brigadier, Yates and Benton keep it under observation.

The Master drops in on the Doctor and explains that the daffodils will be activated by a radio impulse. [2] Jo walks in, enabling the Doctor to grab the Master's dematerialisation circuit.

In the coach, Farrel regains his senses – but an Auton knocks him unconscious.

The Master forces the Doctor to drive him and Jo to the coach. He then

recovers his dematerialisation circuit and informs the Autons to bring their invasion forward. While he is doing this, the Doctor uses the coach's brake lights to warn the Brigadier about the Master's plan. [3]

The Doctor and Jo jump out of the coach. The Master makes for the Beacon Hill radio telescope while the Autons face UNIT in battle. By the time the Doctor and the Brigadier reach the control cabin, the Nestene has already started to form. [4] The Doctor warns the Master that it will kill him too and the Master helps the Doctor send the Nestene back into space. The Autons collapse.

The Master flees into the coach – then emerges with his hands up. Yates is forced to shoot him, only to discover that he has shot Farrel and the real Master is still in the coach, driving away. [5]

Back at UNIT the Doctor tells his friends that the Master took the dematerialisation circuit from the Doctor's TARDIS, so he is bound to turn up again... [6]

Pre-production

Following a positive response to *Spearhead from Space* [1970 – see Volume 15], the first of the Pertwee serials for the revamped 1970 series, the BBC's new head of serials Ronnie Marsh gave the 1971 series the go-ahead late in February 1970.

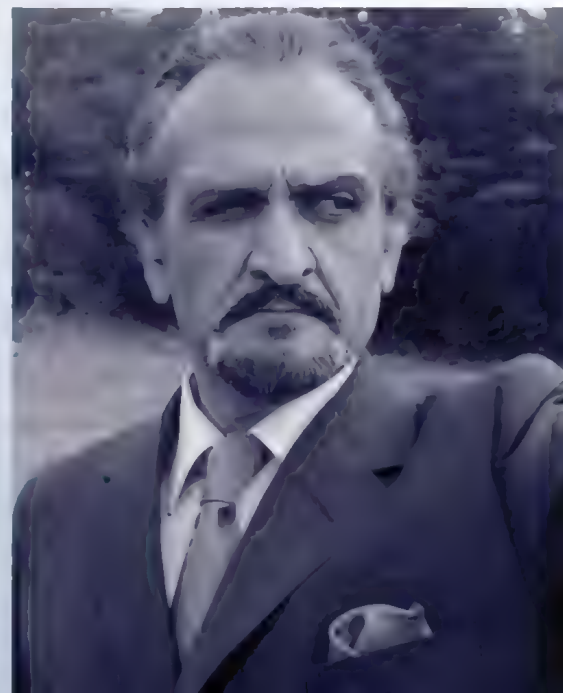
Pertwee was rapidly booked to appear in a further 25 episodes as the Doctor, being contracted on Monday 9 March. This time round, a budgetary increase would lead to the series comprising more individual stories; Barry Letts had disliked the seven-part serials of the 1970 series that he had inherited, agreeing with Marsh that there should be more 'first nights'. The new run would be made at the rate of two episodes a fortnight, using the two-day studio sessions which Letts was to introduce with the recording of *Inferno* [1970 – see page 6] in April. Letts also wanted to take the series out of the studio more and use the extra money available – from the colour licence fee – to get more colour into the programme.

Looking for a gimmick to help launch the 1971 series – and wanting to replace the Daleks, whose last major appearance had been in 1967 – Letts and Dicks developed a new arch-enemy for the Doctor. Over discussions in the BBC bar one evening, they reasoned that if the Doctor was now an Earthbound investigator similar to the fictional detective Sherlock Holmes with the Brigadier as his Dr Watson confidante, then he would need a nemesis in the mould of Professor Moriarty – a Time Lord criminal as clever as the Doctor. The next day, Letts wanted to cast the

actor Roger Delgado in the role. Letts had worked with Delgado in his days as a performer on numerous TV productions since *Queen's Champion* in 1958 including *The Three Princes* and *The Long Way Home*. Delgado was duly contracted to appear as 'Renegade Time Lord' in all five of the new serials (a minimum of 20 episodes) on Monday 23 March. Following the thinking that the name of 'the Doctor' was in fact a qualification, Dicks suggested that this new adversary should be known as 'the Master'.

Letts was keen to make the UNIT team a warmer 'family' group. He had inherited the character of Liz Shaw, the Doctor's highly qualified assistant, but thought her too intelligent to make a successful foil for the Doctor; what was needed was a character who would ask questions. Letts took the decision to drop Liz – unaware that actress Caroline John was expecting a baby in the autumn, and would have left the series anyway. Recalling the boy/girl pairing of Jamie and Victoria from *The Enemy of the World* [1967/8 – see Volume

Right:
Roger Delgado
as the Master.



11], which he had directed, Letts created a young UNIT captain as a possible romantic interest for the Doctor's new, less able assistant.

A sheet outlining the three new characters was issued for the writers. The Doctor's new assistant was Josephine Grant, better known as 'Jo': 'Glamorous young female intelligence agent newly attached to UNIT. Keen, professional, lots of charm... Needs to be involved in the story in an active way... Not a scientist.' Letts knew that he wanted Jo to be a younger character than Liz, closer to the age of the children who would be watching. Captain Mike Yates was the Brigadier's second-in-command: 'Tough, cheerful soldier, very competent but a shade too easy-going and casual for the Brigadier's liking. Makes fun of Jo, in an affectionate way.' Finally, the Master was a 'lapsed Time Lord of equal, perhaps even senior, rank to the Doctor' on the run from his own people: 'Sinister, polished, charming. A manipulator of others for evil ends, with a vested interest in chaos and misrule, which he turns to his own profit.' The Master, who would co-operate with evil forces and double-cross them, would employ a number of aliases based on his title – for example, 'Masters', 'Masterson', 'Le Maitre', 'II Maestro'. A powerful hypnotist, able to blend into any society, he was not to be written 'as a moustache-twirling villain of melodrama'.

Dangerous plastic

Writer Robert Holmes was allocated the first serial of the 1971 series; a good friend of Dicks', Holmes had shown a remarkable aptitude for the show, penning three serials in the previous two years. In a bid to repeat the success of Holmes' *Spearhead from Space*,



a sequel, again featuring the Nestenes and the Autons, was asked for – although Holmes had reservations about reusing old enemies, and still found the 'exiled to Earth' format limiting. A four-part storyline was commissioned under the provisional title *The Spray of Death* on Tuesday 28 April for delivery by Tuesday 12 May.

As with *Spearhead from Space*, plastics were central to Holmes' new story. Warnings about the dangers of being suffocated by plastic bags inspired the choking film spat out by plastic daffodils, which were themselves similar to artificial flowers given away in promotions for soap powder in the early 1960s; Procter & Gamble had issued plastic flowers to promote Daz as part of a sales war with Lever Brothers in 1961, with Lever Brothers responding with plastic daffodils allied with its own product, Omo. Two new products, both of which Holmes loathed – the inflatable plastic Blow chair created in 1967, and a range of grotesque Danish 'Good Luck Troll' dolls originally launched in 1959 by Dam Things – became weapons of the Nestenes.

Above: The photocall held to promote the 1971 series of *Doctor Who*.



Above:
The Radio
Telescope
Director
answers the
Brigadier's
questions.

Holmes' 11-page storyline was delivered on Monday 8 June. In Episode One, the Master arrived unnoticed at a travelling fair in his horsebox-TARDIS. He made for the Ministry of Research and Development, where he watched John Phillips use a micro-dot pass key to enter a secret section close to the Projects Hall. Waylaying a colleague of Phillips', whom he 'slays... in an artful fashion', the Master entered the radio telescope chamber and located a zinc box containing a Nestene energy unit. He then reset Phillips' equipment. Phillips returned when he realised that the telescope's antennae were being focused on an unprogrammed area – and soon fell victim to the Master's influence. At UNIT, the Brigadier assumed that both Phillips and his colleague had gone missing with the energy unit. Investigating the Projects Hall, the Doctor met a Time Lord who had been following the Master.

Meanwhile, the Master arrived at a plastics factory and assumed control of its owner, Farrel, by means of 'a mind-dominating ray'. The energy unit was linked up with the factory's computers. Farrel's partner, McDermott, was aghast when he discovered that an inflatable armchair had been made in an opaque plastic, not the translucent colour specified. Thinking Farrel was cracking up, McDermott called Farrel's father before 'Colonel Masters' assured him that they would be making no more chairs – and the chair killed

McDermott. The Doctor suspected a second Nestene invasion; the energy wave stored in the unit could multiply indefinitely like a virus. Phillips' car was found at the now-abandoned fairground site, the zinc box in the boot. Suspecting a booby-trap, the Doctor attempted to open the box by remote control; it exploded.

Troll dolls

In Episode Two, the Doctor explained that the ECT machine used during the last Nestene invasion was useless. Farrel Senior arrived at the factory to find McDermott dead; when he asked if they had called 'the doctor', the Master started at the name. As Farrel Senior left, the Master put a 'trollish, three-eyed doll' in his car. Investigating the travelling fair, the Doctor was caught beside the horsebox-TARDIS. Meanwhile, the Master gave Phillips troll dolls to distribute at the fair, and Farrel Senior was killed by the doll while enjoying a nightcap. Jo rescued the Doctor from the fairground owner's caravan, but they were seen on a monitor by the Master – who, since the factory was now manufacturing more efficient Autons, sent the now-expendable Phillips on a mission. Carrying a small object ('maybe... a detonation capsule from the planet Kastrities'), Phillips chased the Doctor and Jo, confronting them in a hall of mirrors – where he died when the device exploded (The Master 'closes the flap of his curiously ornate pocket watch. All over, he says with satisfaction'). The explosion was heard by Yates and the Brigadier as they arrived by jeep. The Doctor and Jo were saved from a lynch mob when two policemen drove them off into the night – but the policemen were Autons.

Episode Three had the Brigadier and Yates rescue the Doctor and Jo from the

Auton policemen in woodlands. Stage II of the Nestene plan began when Autons disguised as 'golden daffodil men' handed out sprays of plastic flowers to housewives, watched by the Master. The Doctor remembered seeing the dolls at the fair, and had Yates procure him one. An emissary from the Minister asked the Brigadier to investigate a spate of deaths near London, but Lethbridge-Stewart said he was too busy; a 'stolid-looking telephone mechanic' changed the phones on the Brigadier's desk. Returning from the factory, the Brigadier called the police to have all the dolls collected, but the telephone cord came to life and throttled him.

In the final episode, the Doctor saved the Brigadier. The leader Auton accused the Master of wasting time on his feud with the Doctor. The Master blamed the cold weather for the failure of their plan so far – but a warm spell would be starting soon. UNIT located the daffodil men's coach on the Sussex Downs. The Master confronted the Doctor at UNIT HQ, telling him that each of the million plastic daffodils distributed contains tiny traces of Nestene energy; on reaching a certain temperature, the flowers would smother the breathing orifices of any human within an eight-foot range. Armed with a cobalt laser, the

Master took the Doctor and Jo to the coach, and drove to his TARDIS to contact the Nestene force; the temperature was currently 60°F, and needed to rise by only five degrees to activate both the trolls and the flowers. Out of the Master's mesmeric range, Farrel kicked a knife to the Doctor, who freed himself and Jo. They unscrewed a floor plate and channeled exhaust fumes into the coach, melting the Autons. Abandoning the coach at a roadblock, the Master killed Farrel. Reaching his horsebox-TARDIS, the Master found he was unable to take off. Emerging from the ship, he was seemingly shot by UNIT while trying to escape – but UNIT's target turned out to be a faceless Auton. The real Master got away in UNIT's wireless vehicle.

On Friday 12 June, just before leaving on holiday, Dicks implored Holmes to keep to his deadline of Tuesday 14 July when writing the scripts; he also asked Holmes to note that the new script layout meant that a *Doctor Who* episode should run to about 50 pages ('those 18-page specials of yours give me heart failure').

Actor Nicholas Courtney had been contracted to continue as Brigadier Lethbridge-Stewart as far back as Wednesday 8 April, and John Levene was booked to play Sergeant Benton in 18 episodes on Monday 22 June.

Auditions for the roles of Mike Yates and Jo Grant began on Wednesday 24 June.

From a full list of approximately 300, around 50 actresses were further considered for Jo, including Anoushka Hempel, Shakira Baksh (whom Pertwee had recommended), Yutte Stensgaard, Julia Chambers, Gabrielle Drake and Rula Lenska (also suggested by Pertwee) while

Connections: Hot song

► In the opening scene, the Doctor sings *I Don't Want to Set the World on Fire*. This was a 1941 hit for the harmony group The Ink Spots and was ad-libbed by Jon Pertwee.



Left:
Captain Yates
holds an Auton
at gunpoint.

Connections: Fingers and thumbs

► The Doctor explains to Jo that he has been carrying out steady state micro-welding, which is an advanced engineering technique pioneered by the Lamadines, a gifted race with nine opposable digits.



Jenny McCracken and Cheryl Hall were also favourites. Former model and ballet dancer Katy Manning was one of the very last to be seen by Letts, who had already short-listed three actresses who gave performances in the style of the girls from *The Avengers*. Having first gone to the wrong building (Television Centre rather than Letts' office on Bush

Lane), the nervous, ring-bedecked, chain-smoking Manning – who was suffering from a chest infection – arrived late and without her glasses, meaning she was unable to read her script and was forced to improvise; although she was a shambles, Letts and Dicks found her endearing. Letts narrowed down the candidates to a shortlist of four whom he asked to audition a scene for him across two days at the BBC's new rehearsal rooms in Acton. For this piece, the prospective Jos were asked to imagine a hatstand with a fluffy hat on it transforming into a demonic creature and back again.

Manning was amazed when Letts offered her the role the next day; she had watched the very earliest episodes of *Doctor Who* when she was younger and found it scary. Some years earlier she had been due to undertake a five-year contract as an aspiring actress with MGM, but had been badly injured in a car accident which smashed her legs and meant she needed to have reconstructive surgery on her face after going through the windscreen. Recovering in New York, she returned to London to study at the Webber Douglas Academy of Dramatic Art.

Pertwee was also astounded when he was introduced to his new co-star; he had encountered Manning in the BBC foyer a



few months earlier, when he'd thought she had the right qualities for a *Doctor Who* girl.

For the part of Mike Yates, Letts had in mind two rising talents with little television experience but who had made their mark on stage. His first choice was Ian Marter, but it turned out that Marter was committed to a Bristol Old Vic tour from the end of August with roles in *Arms and the Man* and *The Importance of Being Earnest*. Letts' second choice, Richard Franklin, was awarded the part after a total of three interviews. Having served with the Royal Green Jackets as a captain, Franklin was experienced in handling firearms for his role as Mike. Originally planning to work in the Foreign Office, he had initially pursued a career in advertising before turning to acting and training at RADA. Following work in Rep, Franklin had established himself on stage. During the casting period for Yates, Letts attended a West End opening night and sat next to Franklin's agent David Preston, commenting that he was looking for a 'Richard Franklin' type actor, but assuming that Franklin would not be interested... During the interval, Preston phoned Franklin and arranged for him



to see Letts the following morning. Now cast as Mike Yates, Franklin was informed by Letts that he would need to cut his fashionably long hair.

Franklin was contracted to appear in all five serials on Wednesday 1 July, with Manning being booked for at least 20 episodes two days later.

The Master's arrival

Holmes delivered his scripts for *The Spray of Death* on Tuesday 7 July. Dicks felt that the Master's arrival at the start of Episode One was abrupt, and unconnected with the fairground scenes in the next instalment; he suggested that the Master's influence should be established by having him bribe the owner, a shifty criminal type in financial trouble – which would make more sense with regards to the owner's later attack on the Doctor. The radio telescope scenes now took place at a Jodrell Bank-type of establishment, where the Master was to leave a booby trap for the Time Lord on his tail. To make Jo more involved in her debut episode, Dicks suggested that she should visit Farrel's factory and fall under the Master's

influence; this would also explain why the right factory was not found by UNIT. In the cliffhanger, an over-confident Jo was to claim she could open the box, since she passed top of her class in bomb disposal – whereupon the Doctor heard an explosion.

Turning to Episode Two, Dicks suggested that the threat Farrel Senior posed the Master could be the fact that he was immune to hypnotism. There needed to be more danger for the Doctor at the fairground, with the suggestion that he might meet with an 'accident'. In addition, the menace of the troll doll could be spun out, and Dicks reckoned that the Auton policemen would seem less suspicious if the Doctor and Jo thought that they were being rescued by them.

Commenting on Episode Three, Dicks thought that the golden daffodil men appeared rather suddenly, and needed a reason for the promotional tour. He wanted to see Autons lurking in wait at Farrel's booby-trapped factory, plus a montage showing deaths caused by the daffodils. Dicks also felt that the Brigadier was too callous when dealing with the man from the Ministry.

Dicks' major concerns, however, were with Episode Four – specifically, with the idea of the troll dolls and daffodils being heat-activated ("Why not just go to Morocco?"). Instead, Dicks suggested that the Nestenes could send an activation signal via the radio telescope, with a 'great energy creature' being transmitted down to Earth when the plan failed ('this will be like the hairy octopus at the end of *Spearhead from Space*'). Dicks also stressed the importance

Left:

The Doctor tells the Brigadier that he's unhappy with his new assistant.

Connections: Crossing the line

► Philips refers to the 'hydrogen line', which in radio astronomy is the 21cm spectral line that appears in the radio spectrum. Anything within this range can easily penetrate the Earth's atmosphere and be observed from the Earth.



of strong scenes for Pertwee and the need to include definite action sequences, rather than general running around.

Letts decided to direct *The Spray of Death* himself, since it fell at the start of a new production block; he was keen to introduce the Master, and liked Holmes' scripts (Letts and Holmes had known each other as writers on the Granada series *Knight Errant* 10 years earlier). Set designer Ian Watson had worked on *The Space Pirates* [1969 – see Volume 14] the previous year, while Jan Harrison and Ken Trew – in charge of make-up and costume respectively – were both new to the show. Visual effects were handled by Michealjohn Harris, who had worked on *The Evil of the Daleks* [1967 – see Volume 10], *The Tomb of the Cybermen* [1967 – see Volume 10] and *The War Games* [1969 – see Volume 14].

Right:

The Master arrives on Earth at Rossini's Circus.

Katy Manning

Doctor Who – along with Radio 4 and astronomer Patrick Moore – was deemed 'cool' by the music paper *Melody Maker* on Thursday 16 July. The new series was confirmed in the trade paper *Television Today* on Thursday 23 July which indicated that the 'children serial' would return at the start of 1971 with Jon Pertwee and Nicholas Courtney joined by Katy Manning. *The Times* also confirmed the show's return as part of the BBC's new drama plans on Wednesday 29 July.

Katy Manning was the subject of a photocall on Sunday 2 August which formed a small item in the *Daily Mirror* on Saturday 8 August; this announced that she had signed up as the 'new assistant' and would soon be featuring in a more 'adult role' in *Man at the Top*.

Delgado attended a costume fitting on Monday 24 August, the Master being given a high-necked collarless suit in the style



of Pandit Nehru (an image that Pertwee had suggested for his Doctor the previous year); he also sported a hairpiece, with grey flecks being added to his dark beard. The Master's tight black gloves were Delgado's own suggestion. Manning's fitting took place the following day. Letts was keen that Jo should have a modern look, and so Manning was given a more-or-less free hand in choosing Jo's outfits – although Letts did veto a T-shirt with a Mickey Mouse design.

On Friday 28, it was arranged for the 'fairground' sequences to be shot at Roberts Brothers Circus, pitched at a field off Lea Bridge Road, Leyton (where the circus was due to run between Monday 14 and Saturday 26 September). Two two-part stories for the BBC police series *Z Cars* – *Talking to an Elephant* and *Off with the Motley* – were due to be filmed there the week before *Doctor Who*.

Promotional material for *Spray of Death* was issued on Tuesday 8 September. The following day, Dicks sent his revised scripts to Holmes. Changes included Jo's introduction – originally, she rushed in to extinguish the 'fire' at the start of her first scene. Dicks added a reference to Liz Shaw returning to Cambridge. At this point, the

Autons did not appear in Episode One. The troll army was reduced to a single creature (when the 'hideously ugly troll-type doll' killed Farrel, it was to fasten its 'hook-like hands on his wind-pipe'). At the circus, the Doctor was trailed by a clown called Tony, who later guarded the Doctor in Rossini's caravan. Thinking it might be difficult to secure the army's co-operation, Dicks observed that the artillery attack on the coach might be changed to an air strike.

At the start of Episode Three, the Doctor and Jo escaped the Auton policemen when the police car swerved off a country road and was 'tipped crazily to one side, in a pile of gravel left by a road gang'. The Doctor and Jo ran into woodland with the Autons in pursuit. Meanwhile, Yates and the Brigadier were in a UNIT Jeep, Yates saying that this was not the way to the transmitter. The Brigadier then spotted the abandoned police car; he, Yates and the UNIT soldiers dashed into the woods. There, they battled the Autons, giving covering fire to allow the Doctor and Jo to get to the Jeep – where the Doctor promised Jo he would explain about the Autons later, revving up the Jeep as the UNIT men emerged from the woods. Investigating Farrel's deserted factory, the Doctor and the Brigadier forced open a window, Lethbridge-Stewart noting that the machinery had not been used for some time.

Episode Four's script referred to the Nestene manifestation as 'a writhing growing *coil* of energy, suspended like a filament between two dishes' and then as 'a palpitating, squid-shaped radiance' and a 'squid-like energy creature'. Repelled into space, the 'radiant squid-like thing... suddenly fragments into a thousand glowing pieces. They vanish into the sky, as quickly as sparks up a chimney.' The Brigadier used a loudhailer to ask 'the

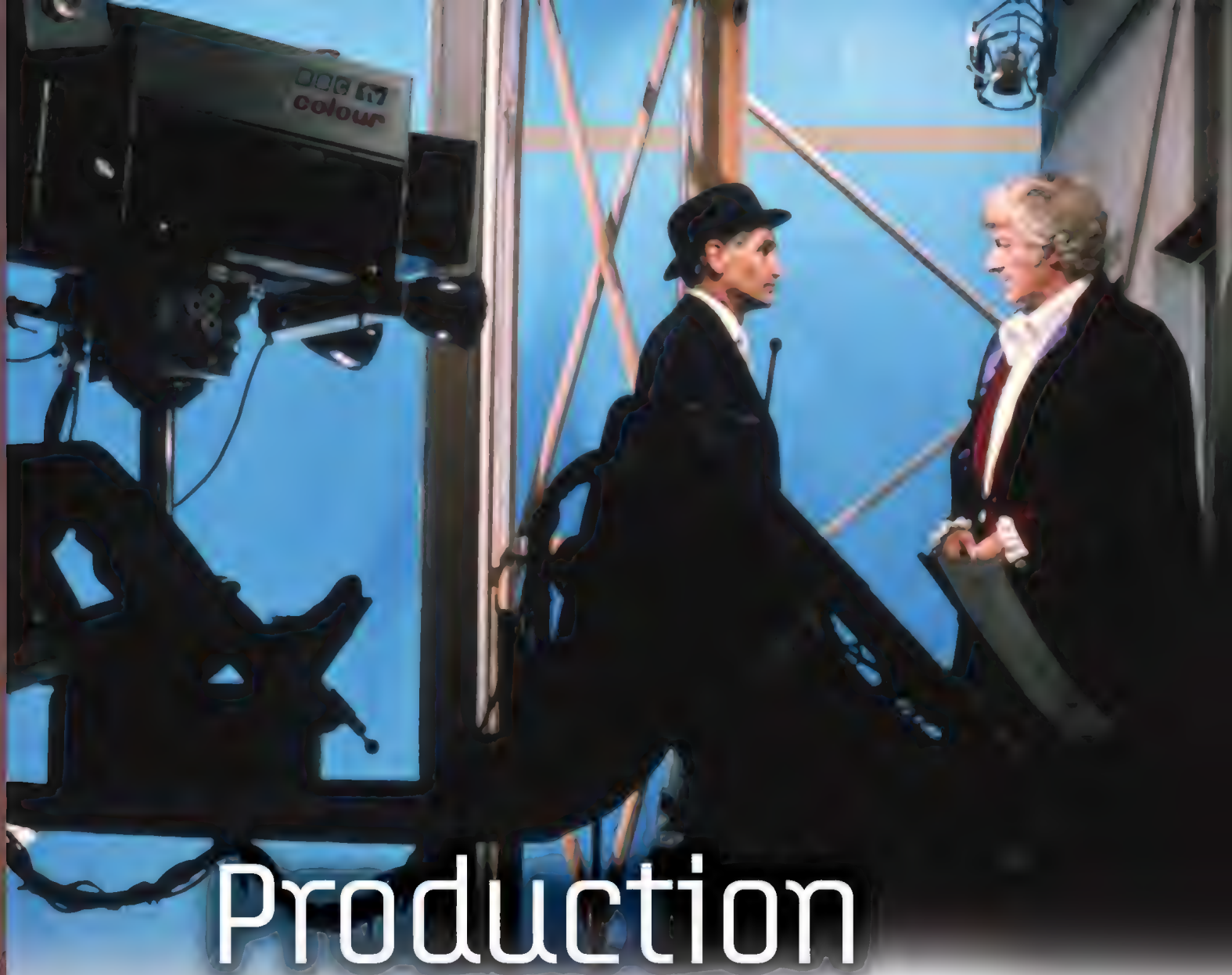
Master' to surrender before he, Yates and the UNIT troops gunned down the running figure; when the Doctor protested, the Brigadier asked, "How many deaths has he caused? How many more if he escapes?" – and the Doctor fell silent. Removing a mask from the shot man, the Doctor was to reveal an Auton. The final scripts introduced two new UNIT radio call signs: in the field, the Brigadier became 'Greyhound'; back at HQ, Jo was 'Trap One'.

In the camera scripts, the Master emerged from his TARDIS 'carrying a small attaché case. He stares about him with a confident, almost imperious manner.' The weapon he used to shrink Goodge was a 'compression tube': 'His finger tightens on the impulse button. There is a flash and a sound like sizzling fat.' In Episode Four, the Master carried a 'cobalt laser'. When the Master was disguised as a telephone mechanic in Episode Three, it was noted: 'This actor is not Roger Delgado, but should be of the same general build.'

Details were given for various other characters, too. Jo Grant was described by Phillips in Episode Two as "small, dark, short hair". Rossini wore 'a showman's brown bowler hat... at a jaunty angle. He is a big, florid man and bites the end of his big, florid cigar.' Goodge was a 'bespectacled assistant' to Phillips, 'a stooped, dome-headed astronomer'.

When the Senior Time Lord appeared to warn the Doctor, the script specified: 'He is wearing city dress and leaning negligently on a furled brolly.' McDermott was 'red faced [and] middle aged', while Farrel Senior was 'a choleric-faced, white-haired man'.

The day before production resumed, Jon Pertwee was interviewed by Pete Murray on Radio 2's *Open House* programme on the morning of Wednesday 16 September. ■



Production

Above:

David Garth and Jon Pertwee play their scene against a blue CSO backdrop.

The first day of production was Thursday 17 September, when 16mm filming got underway west of London at the St Peter's Court Shopping Centre and Church Lane Car Park, Chalfont St Peter. Recorded here were the scenes showing the Auton daffodil men handing out their plastic flowers, travelling in a Bedford J2 SZ10 coach. Most of the Autons, whose 'carnival heads' had been constructed by Harris, were played by stuntmen hired through the agency Havoc. Cast as Rex Farrel was Michael Wisher, who had appeared in *The Ambassadors of Death* [1970 – see Volume 15] earlier that year; Wisher was an old friend of Letts' from when they had worked together at

the Belgrade Theatre in Coventry in 1961 and Letts had already directed him in both *Z Cars* and the BBC1 children's serial *Adventure Weekly*.

Filmed from 1pm that afternoon at Hodgemoor Woods near Chalfont St Giles were scenes showing Benton keeping watch on Philips' car, the Brigadier's car en route to the circus, a police patrol car finding the coach, plus the coach being followed along Mill Lane by the biker on a Triumph motorcycle. These sequences required Courtney, Franklin and Levene, all of whom wore new UNIT uniforms made by Alkit on Charing Cross Road which replaced the futuristic ones designed for *The Ambassadors of Death* which Letts had disliked. Earlier, Letts had contacted

the War Office to ask what members of an organisation like UNIT would really wear. He had been told that, being United Nations operatives, UNIT men would have blue berets and flashes – a colour scheme the producer rejected, realising that these would interfere with bluescreen colour separation overlay (CSO) work. Nevertheless, the ‘jump suit’ design created for *The Invasion* [1968 – see Volume 13] was cast aside in favour of something more akin to British Army issue – which relieved Courtney, who found his old costume uncomfortable and preferred a peaked cap to a beret.

At the end of the afternoon, shots of the ammunition box exploding were filmed at Queen’s Wharf on Queen Caroline Street, Hammersmith.

The Robert Brothers Circus shoot began the next day. Nicholas Courtney had not really been aware of a new assistant for the Doctor until he was introduced to Katy Manning who had spent Thursday 17 recording her second episode of *Man at the Top* at Teddington Studios. Manning herself – still unfamiliar with television scripts – had been up all night learning *everyone’s* lines. She took part in a photocall alongside Pertwee, Courtney and Delgado, plus the Doctor’s car ‘Bessie’

(which had had its bumper removed and brackets added to its fenders) and the TARDIS prop. For her performance as Jo, Manning adopted a higher-pitched voice than her own to make her character sound younger; she also handed the thick, pebble spectacles which she needed to see in real-life to her dresser before each take. She was very nervous about meeting Jon Pertwee on their first day’s work together, and asked Courtney to be around when she performed her first scenes with the show’s star. Meanwhile, Franklin was unaware of Pertwee’s extensive radio career – not least as one of the stars of *The Navy Lark* since 1959 – and started to give him advice on the medium based on his experience of two plays since 1968...

Circus life

Courtney had met Delgado in June 1969 when filming *The Ghost Who Saved the Bank at Monte Carlo*, an episode of the ATV film series *Randall and Hopkirk (Deceased)*. Playing Philips was Christopher Burgess – an old friend of Letts’, for whom he’d played Swann in *The Enemy of the World*. Roy Stewart, previously Toberman in *The Tomb of the Cybermen* and an extra in *The Crusade* [1965 – see Volume 5], was Tony the Strong Man. Stuntman Terry Walsh had worked on *Doctor Who* since *The Smugglers* [1966 – see Volume 8]; here, the Auton Policeman marked his first credited appearance. Rossini was played by John Baskcomb with whom Letts had acted in *The Pocket Lancer* in 1959 and more recently directed in the BBC1 children’s serial *A Handful of Thieves* during 1969.

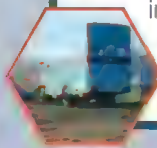
On this, her first day, Manning was teased about her height, the crew saying that she would have to stand on a box to appear in shot with Pertwee. Although fascinated by the circus performers, she

Left:
Jon Pertwee is
the Doctor.



Connections: TARDIS in disguise

► The Master's TARDIS is seen to disguise itself as a horsebox, blending in with the surroundings of the circus where it lands. The Doctor's TARDIS originally had this capability, but it ceased to function after landing in London, where it disguised itself as a police box.



was concerned about the use of animals as part of the show. Pertwee – who had experience of circus life – attempted to defuse her concerns; he continued to teach Manning tricks for television performances, such as swearing to make a take unusable if she was unhappy with it.

Having previously worked at a circus, Pertwee enjoyed being at the venue; he dined with owner Bobby Roberts, an old acquaintance, and

ensured a few cameo appearances for several of the circus artistes (Roberts himself could be seen on screen, alongside some of his elephants). Pertwee was also delighted to be working with Delgado, whom he had known for years and had in fact introduced his new nemesis to his future wife when suggesting that the model Kismet Shahani could be right for the 1956 BBC play *The Alien Sky* in which Delgado was appearing. However, he was also daunted that Delgado had far more experience as a straight actor than he did.

For the new series, costume designer Ken Trew had decided to modify the Doctor's black-jacketed outfit, wanting to make the character more flamboyant and colourful; Pertwee now sported red and blue velvet smoking jackets and a purple-lined cloak. A Bedford TK horsebox was provided as the Master's TARDIS, along with a black Jaguar S-Type as the fake police car and an Austin Maxi MkI as the Brigadier's vehicle. A local paper, the *Leyton & Waltham Forest Guardian*, covered the shoots for both *Doctor Who* and *Z Cars*.

Filming resumed on Monday 21 at the Totternhoe Lime and Stone Company Ltd near Dunstable, the venue for the scenes



in which the Auton policemen pursued the Doctor and Jo, only to run into UNIT; now set in a quarry, these were originally scripted for a country road and adjoining woodland. Around 7.30am, without her glasses the short-sighted Manning sprained her right ankle when she ran into a rock on the rough terrain in Jo's escape from the car. Initially trying not to show her pain, her pulled ligaments soon became clear to everyone present; Manning then started to worry that with only one day's filming behind her, the production team might simply recast the part of Jo. When production assistant Nicholas Howard John – the brother of Caroline John – joked about this, he received a stern reprimand from Pertwee about upsetting his new co-star. After being taken for an X-ray, Manning continued filming, albeit with a limp. However, Pertwee subsequently asked Terrance Dicks why Manning had been cast, commenting: "She can't run and she can't see."

The new vacuum-formed Auton masks were cooler and lighter than those used in



Spearhead from Space; the guns in the hands used in the earlier serial were retained. A stunt sequence had the Auton played by Terry Walsh falling down an escarpment after being hit by Yates in the UNIT Maxi; Dinny Powell drove the jeep, doubling for Franklin. Leaping from a trampoline placed out of shot in front of the vehicle, Walsh was injured, falling further down the slope than he had planned – but nonetheless managed to get to his feet in the same take. Also filmed were close-ups of the Auton coach lights flashing Morse Code for Episode Four.

Doctor's orders

The night before filming, Courtney had suffered a sudden attack of depression; although he'd had an injection to help him sleep, he arrived at the location shaking and nervous. Pertwee and Letts noticed his unease; having completed his minimal work, Courtney went to a nearby hospital and was sent home. Next day, Courtney saw

his own doctor and was ordered to rest under sedation.

Cast and crew remained in the Dunstable area for filming on Tuesday 22 at the GPO relay station tower and access road, plus the adjacent Zouches Farm; these featured as the Beacon Hill Research Establishment and the area where the Auton coach stopped. With Courtney indisposed, Letts amended the script to reduce the Brigadier's involvement, dropping all but one of the character's lines so a double could be used. To explain Manning's limp sustained previously, Letts had Jo spraining her ankle leaping from the coach with additional dialogue. A large number of Havoc stuntmen were recruited, mainly for UNIT's battle with the Autons; these scenes marked the *Doctor Who* début of stuntman Stuart Fell, a former member of the Army Parachute Regiment gymnastics team. Mini-trampolines were used to give the impression of various characters being blasted into the air by explosions. Walsh doubled Pertwee in sequences involving the coach including the Doctor's fall from the emergency exit.

Right:

The circus Strong Man observes the Doctor asking difficult questions.

Below:

The Doctor is a man of science.





Above:
UNIT had rather
unorthodox
recruiting
methods.

The end of the scene in which the Master escaped was rewritten so that it was Farrel, not an Auton, wearing a latex mask cast from Delgado's features by effects sculptor John Friedlander. When Wishe 'died' on cue, his motionlessness proved so convincing that the crew briefly wondered if the heat of the mask had made him pass out. Visual effects filmed the miniature of Beacon Hill's twin radar dishes on location, moving the model on cue; they also attempted to create a Nestene energy monster, but the results were deemed unsatisfactory.

Courtney was back for the final filming day, Wednesday 23, again based in the Dunstable region; after discussing his nerves with Letts, it was agreed that some of the Brigadier's dialogue could be simplified and the director also promised to amend the studio sessions to ease the burden on the recovering actor. Additional stunt elements were shot at Zouches

Farm, with the crew later setting up at the Thermo Plastics factory on Luton Road. Here, Manning filmed the scene in which Jo first encountered the Master – during which Delgado tried to make her laugh, pulling faces while his back was to the camera. Stephen Jack, an actor much respected for his radio and voice work, joined the cast as Farrel Senior who drove a 1969 Austin three-litre. The troll doll was a solid prop made by Harris. At lunchtime, Pertwee and Courtney visited the Sheaffer Pen Company factory at Hemel Hempstead. Filming was covered by the *Dunstable Gazette*; Manning was introduced to the wider press the next day.

Seeking a modern electronic score, Letts spoke to Brian Hodgson who handled the series' special sound requirements at the BBC Radiophonic Workshop in Maida Vale. Hodgson commented he worked well with Dudley Simpson, who often scored the series and whose work had

often been augmented by radiophonic elements. Consequently, Friday 25 saw Letts meet with Simpson and Hodgson; the producer asked for electronic pieces composed by Simpson and realised by Hodgson – a cheaper option, since session musicians and recording studios would not need to be booked. The increased versatility of electronic editing meant that incidental music could now be composed after viewing an edited tape and then recorded to fit the action on screen (until now, music was typically taped before the studio sessions and played back during the performance). Because the threat of the plastic flowers was not introduced until the third episode, the serial's title now became *Terror of the Autons*, emphasising the return of the popular menace from *Spearhead from Space*.

A close friendship

Studio rehearsals began on Monday 28 September at the BBC's new Rehearsal Rooms facility in Acton which had opened at the start of May. Keen to maintain his Doctor's high profile, Pertwee took to tearing out script pages

in which his character did not appear – and sometimes commenting, "It's a thin script this week." The new regulars began to socialise with the established performers; Levene took the bus to Pertwee's home, and together they would drive to collect Manning for rehearsals. They also learned that the immaculately turned-out Delgado was a very quiet man who spent the first half-hour of each day studying newspaper listings and circling details of TV shows to watch that evening.

Manning and Pertwee quickly established a close friendship; the show's star admired his new co-star's ability to have a go at tackling anything thrown in front of her. Manning realised that this 'straight' role was important to the actor after his years in comedy, and so although he had fun in rehearsals, he took the show and his performance very seriously. She also discovered that Delgado would come up to her in rehearsals and whisper something in her ear which would send her into hysterics... and get her told off. Manning and Delgado were also both adept at easing the back pain which Pertwee suffered from following an injury sustained during the war when a landmine was dropped by a parachute on Portsmouth Barracks. On mornings when he was travelling to rehearsals on his motorbike, Pertwee would sometimes arrange to pick Manning up from a street corner near her home.

Of the remaining cast, Dave Carter, who played the Museum Attendant, had been an extra on the show since *The Power of the Daleks* [1966 – see Volume 9], gaining credits for small roles in *Doctor Who* and

Connections: Clean up

▶ The Doctor tells Jo that Captain Yates was responsible for "clearing up the mess" that was left after the first Auton invasion, as seen in *Spearhead from Space* [1970 – see Volume 15], although Yates was not seen in this story.



Left:

The Doctor and Jo realise that the Master has slipped through their fingers.

TERROR OF THE AUTONS

STORY 55

the Silurians [1970 – see Volume 15] and *Inferno*; Letts had previously cast his nephew Andrew Staines as ‘Sergeant to Benik’ in *The Enemy of the World* [1967/8 – see Volume 11] and having since directed him in *Adventure Weekly* and *A Handful of Thieves* now gave him the role of Goodge; David Garth, playing the Time Lord, had been Solicitor Grey in *The Highlanders* [1966/7 – see Volume 9]; and Harry Towb, cast as McDermott, had appeared as Osgood in *The Seeds of Death* [1969 – see Volume 14]; Letts had previously directed Towb in *Z Cars* in 1968. The Radio Telescope Director was played by Frank Mills whom Letts had directed in *Adventure Weekly* and *A Handful of Thieves*, both of which had also featured Barbara Leake who was now cast as Mrs Farrel.

The first of the two studio sessions spanned Friday 9 and Saturday 10 October in Studio 8 at Television Centre. In a break with the general tradition of recording, the first of these two days was devoted to the recording of sequences involving visual effects for which Barry Letts wanted to experiment extensively with CSO techniques which were not applicable to

Right:

No more hard boiled eggs for Goodge.

Below:

The Doctor informs the Brigadier and Yates that the Master is still at large.



the rest of the BBC's drama or comedy output; this required a reduced cast of Pertwee, Manning, Walsh, Gregory Powell (doubling the second Auton policeman, played by Bill Horrigan on location), Towb, Jack, Staines, Barbara Leake (as Mrs Farrel) and Tommy Reynolds, a diminutive actor hired to play the troll doll (Reynolds had previously been a Chumbley operator on *Galaxy 4* [1965 – see Volume 6]).

Inserts were recorded between 8.30pm and 10pm, starting with the scenes in the police car, which required the use of CSO for the moving background outside. In a recording break, Walsh donned an Auton mask with a latex mask of his own face on top, enabling the Doctor to tear off the policeman's 'human' face and reveal the Auton beneath. The crew members were mindful of the surgical scars which Manning had from her accident and did their best to light her in a manner which did not draw attention to them. McDermott's death was recorded next; Harris had discovered that the 'lethal' chair could not be deflated as quickly as it could be inflated, and so the scene was taped backwards and speeded up in reverse on videodisc. The troll doll sequences set in Farrel Senior's car (which also had a CSO background) and

Farrel's living room followed. The troll costume was barely finished and reeked of glue; allegedly, the woman who had been contracted to manufacture the outfit turned up late and drunk. Reynolds acted out the troll scenes on a blue-draped CSO area, his image then being keyed into the main sets; at one point, the heat of the lights and the stench of the costume caused him to faint; after this, Letts completed the required shots using the static prop. The most complex shot, left until last, showed Goodge's shrunken corpse nestling in his lunchbox. CSO was used to 'miniaturise' Staines; Letts had spent two hours' worth of afternoon camera rehearsals testing out different ways to line up this single shot, which took 30 minutes to record with Staines sitting on a fake cut-out shadow of Goodge made from brown paper.

Colour separation overlay

Episodes One and Two were taped more or less in sequence the next evening, between 7.30 and 10pm. Rather than the arrangement of the theme tune created for the previous series, the show reverted to the 1967 arrangement of Ron Grainer's composition. CSO was again used to save erecting whole sets for brief scenes – most notably in the National Space Centre sequence, in which a Nestene energy unit prop from *Spearhead from Space* was reused.

CSO was again used for the exterior of the Beacon Hill radio telescope cabin; in this scene, Time Lord actor David Garth changed his line about the length of his journey from the "2,900 light years" scripted to "29,000 light years". A little out-of-sequence recording for Episode Two involved the CSO-effected monitor screen in Farrel's office, on which parts of the circus film, plus material from other

sets, was displayed. CSO was also used for the telephone box used by Jo. Recording was delayed when one of the videotape machines broke down, causing an overrun of 17 minutes.

Rehearsals for Episodes Three and Four began at Acton on Tuesday 13 October. Cast as the policeman who investigated the coach was Bill McGuirk, another colleague of Letts' from *The Enemy of the World* (his scenes would be cut from the finished serial) whom the director had more recently cast in *The Doctors* in 1969. The principal Auton was played by Pat Gorman, a regular bit-part player on the show since 1964. In the run-up to recording, the part of the telephone mechanic was recast when Haydn Jones, who had been hired for both this and the voice of the Auton Leader, was given the larger role of Vosper in the next serial, *The Mind of Evil* [1971 – see page 94]; Norman Stanley was swiftly contracted to replace him.

Dicks made a few alterations to the scripts on the Wednesday (Manning's 24th birthday). The change of title meant that

Below:

The Master surrenders... or does he?





Above:
The Doctor carries out a spot of steady state micro-welding.

an Auton now had to appear somewhere in Episode One, to satisfy audience expectations – and so a short scene showing the Master being interrupted by Farrel as he brought an Auton to life was inserted. Episode Three scenes showing the Doctor in his lab, mulling over the situation, were slightly amended. A more prominent change was dictated by Ronnie Marsh, who had found the Doctor's closing comment about the Master remaining on Earth "until I destroy him. Or until he destroys me" too stark.

Recording on Friday 23 and Saturday 24 October took place in TC6; again, the first evening was given over to effects inserts from 8.30pm to 10pm. Taping started with the new Auton scene for Episode One (with a CSO background of a computer room), then CSO shots of Mrs Farrel's kitchen, the shot of the Doctor being strangled by the phone cord (again, reversed on videodisc), a shot of the Doctor saying, "Stop her, that's a bomb," for the end of Episode One, Yates

listening to the conversation in Episode Two, the daffodil attacking Jo (the daffodil, made by Harris' assistant Peter Logan, housed a very fine water spray operated by a hand pump), the plastic shrivelling in the Doctor's hand (shrink wrap, sprayed with acetone), the troll attacking Jo, a remount of the miniaturised Goodge, and the CSO shots of Yates with the Nestene energy shape (replacing the abandoned model film). Some of the troll shots were speeded up on videodisc, while others saw the solid prop being manipulated in front of the camera. For the troll's demise, sections of the solid prop were blown off by detonators on a CSO set.

Saturday 24 saw the rest of Episodes Three and Four recorded from 7.30pm. The first two coach scenes were taped together. CSO was used for the backgrounds outside the coach; unfortunately, the coach's chrome window rims reflected the blue screens outside, causing parts of the picture to vanish. A ring modulator was used for the Auton

Leader's voice, and a latex mask resembling Norman Stanley was worn by Delgado in the second of these scenes, in which the Master revealed his identity.

The Doctor's examination of a plastic daffodil called for the use of a monochrome monitor showing a graphic of the 'programme pattern' and a human face. It had been planned to use CSO to provide a background to UNIT's observation point. The film of the coach lights flashing Morse was scrapped, a close-up of the brake light being recorded in studio. The bomb run was 3' of 16mm stock film provided by the RAF. For the scene of Jo practising her escapology to release herself and the Doctor, Katy Manning got into problems when the false nails that she was wearing came off and got stuck in the back of Jon Pertwee's jacket.

these lights over the main image and then slowing the shot down on videodisc. Some planned CSO shots of the Brigadier, with Courtney standing in front of photographs taken on location, were scrapped because the stills had been taken with the wrong lens, distorting the perspective.

Recording overran the 10pm deadline by 35 minutes in total, due to retakes and problems with CSO. Letts justified this to his superiors the following day, stating: 'CSO is a technique which I am now convinced should be used for special effects (for which it is superb) and for single shots. It is not yet technically reliable enough to be used as a background in place of... a painted cloth throughout a whole sequence'. ■

Below:

Jo realises that she left the iron on.

Exploding Nestene

Inserts of the Nestene sphere exploding and an Auton collapsing were recorded at the end of the last coach scene; it had been planned to show a Nestene tentacle behind the cabin windows in the final scenes, but this was abandoned. For the reversal of the radar system, flash charges were detonated on the consoles, with the effect being enhanced by bouncing flashes of light off some reflective material, superimposing



PRODUCTION

Thu 17 Sep 70 St Peters Court, Chalfont St Peter, Bucks [Shopping Centre]; Church Lane, Chalfont St Peter, Bucks [Car Park]; Hodgemoor Woods, Bucks [Woods; Road]; Queen's Wharf, Hammersmith, London [Canal]

Fri 18 Sep 70 Lea Bridge Road, Waltham Forest, London [Circus]

Mon 21 Sep 70 Totternhoe Lime & Stone Co Ltd, Dunstable, Beds [Quarry]

Tue 22 Sep 70 GPO Relay Station, Caddington, Beds [Beacon Hill]

Wed 23 Sep 70 GPO Relay Station [Beacon Hill]; Thermo Plastics Ltd, Dunstable, Beds [Plastics Factory]

Fri 9 Oct 70 Television Centre Studio 8: Episodes One and Two: CSO - Police Car;

Chair; Doll; Lunchbox

Sat 10 Oct 70 Television Centre Studio 8: Episodes One and Two: other scenes

Fri 23 Oct 70 Television Centre Studio 6: Episodes One to Four: CSO - Research Lab; Farrel's Kitchen; Doll; Lunchbox; Monster

Sat 24 Oct 70 Television Centre Studio 8: Episodes Three and Four: other scenes

Post-production

New electronic editing facilities allowed numerous cuts to be made to *Terror of the Autons* during post-production. Episode One was assembled by producer/director Barry Letts on Monday 12 October 1970, with the remaining three episodes being edited on consecutive Sundays from 18 October.

In Episode One: the Goodge/Philips dialogue about eggs was reduced. The start of the Brigadier and the Doctor discussing Jo was removed (the Doctor accused the Brigadier of being stubborn for not putting more effort into finding the energy unit, and the Brigadier pointed out that liaison with the Doctor was the main part of Miss Grant's duties); the end of the scene was

also cut, removing the Doctor connecting the theft and the research centre.

Dialogue between the Senior Time Lord and the Doctor was cut: the tribunal attempted to imprison the Master, but he was helped to escape; alien interference clouded their monitors, and the Master escaped in his TARDIS before it could be de-energised. The Time Lord then specifically asked the Doctor to deal with this "dangerous criminal" on their behalf; his comment about how the Volatiser was used by the Xenthoids for tunnelling operations was also cut. The scene in which the Director's party joined the Doctor in the cabin was trimmed, removing the discovery of the fact that somebody had altered the settings of

Below:

Jo introduces herself to the Doctor.



Philips' computer. The scene where the Nestene threat was discussed at UNIT had three cuts made to it: at the start, the Doctor told Yates that he had expected a second Nestene assault; midscene, the Doctor explained that given sufficient raw plastic the single Nestene energy unit could multiply indefinitely like a virus; and at the end of the scene, the Doctor explained that Goodge was imploded by a compression ray as one of the Master's little jokes.

Cutting scenes

The conclusion of the scene in which the Master gave Jo her instructions was removed. Here, Jo thanked Farrel for his help – ignoring the Master, who commented: “Quite a pretty little thing. A pity I couldn't keep her.” The start of the next UNIT HQ scene, in which Yates said that Miss Grant's was the only factory report not in yet, was dropped, as was the end of the same scene, when the Doctor had Yates tell Benton not to bring the box in from Philips' car, but to watch it in case the Master returned. Film of Benton watching the car was also removed – as was the start of the next scene in Farrel's office, in which a furious McDermott entered with an inflatable chair and dumped it on the desk, saying that the mix was meant to be a translucent green. The single Auton scene lost its ending, where Rex told the Master that McDermott might make trouble.

Two consecutive scenes were cut in their entirety: at UNIT, Jo returned to say that she had drawn a blank, and the Doctor decided to bring the box in; then, in Farrel's office, McDermott phoned Rex's father to tell him that Rex was “playing tunes on the master computer”, just as the Master entered. The cut extended to the start of the final scene, in which Benton brought the box in.



Left:
Jo is a fully
qualified
UNIT agent.

In the opening scene of Episode Two, in which the Doctor attempted to bring Jo out of her trance, there were two cuts, removing Benton's question about people being able to shake off the Master's influence and the Doctor commenting on the danger to Jo's mind. In McDermott's death scene, the Master's claim about the chair being made from “polynestene” was dropped. The end of Jo emerging from her trance was omitted; the Doctor had Benton take Jo to the sick bay for sedation before explaining to Yates that the Nestenes would now have a defence against the ECT machine. This ran into the next scene, where Farrel Senior arrived at the factory. A later office scene lost the Master telling Rex that the Doctor was a Time Lord.

In Episode Three: the end of Farrel complimenting the Master on the plastic daffodil was removed, omitting the Auton Leader entering to announce that the coach was ready. The first coach scene lost the Auton Leader telling Farrel that they must keep to schedule, and that the Master was a Nestene servant.

A film sequence showing the Auton coach being spotted hidden among trees by a policeman in a patrol car was cut, as were the following shots. Here, the Master

Right:

The Brigadier solicits the Doctor's help.

and the Auton Leader studied a map of distribution points when Farrel spotted the policeman approaching. The Auton Leader put on its mask and sat down. The policeman entered, assuming that the coach had broken down. The Master explained that they had been planning their daffodil distribution; when the policeman said that his wife had some of the daffodils, the Master gave him a few more, with compliments. The policeman noticed Farrel's nervousness, but was assured by the Master that this was due to overwork. The officer was curious why the carnival men were still wearing their masks in the coach, and became concerned when the Auton Leader failed to reply to him. Fearing the 'man' inside the costume had passed out, the policeman removed the mask – and was killed by the Auton. (This cut removed policeman Bill McGuirk's entire appearance, although he was still credited.)

In Episode Four, another coach scene was completely removed. Here, the Master outlined the route to Farrel – going from Oxeter to Billington then Dryfield, then a rendezvous at the quarry. The Auton Leader said that High Command thought the Master had wasted too much time on his feud with the Doctor. The Master refuted this, saying that in a few hours the Nestenes could land unopposed.

A cut came after the Brigadier announced his intention to bomb the coach: Jo asked if the Brigadier would give the Master's group the chance to surrender, but because the Nestenes were in constant two-way communication, the Brigadier refused ("I want the others to know the sort of thing we've got waiting for them").

Two cuts were made to the scene in which the Doctor saved Jo from the daffodil, removing the Doctor explaining that he



used the solvent di-methyl-sulphoxide and then thanking her for providing a valuable clue. The film sequence of the coach leaving the quarry with the Doctor and Jo on board was dropped, as were the on-coach shots of the Nestene globe exploding and the Auton collapsing.

Masterful music

Several late nights were spent realising the music score of 22 minutes and 31 seconds, which was recorded by Hodgson and Simpson at the Radiophonic Workshop in Maida Vale during October and November, making heavy use of the EMS Synthi 100 'Delaware' synthesiser; the pair found the venture far more time-consuming than expected. Although he was unhappy with the loss of conventional music, Simpson was pleased with his score, with a 'Master Theme' being heard whenever the Doctor's arch-enemy appeared. A library track, *Spotlight Sequins Ver 1* by Keith Papworth performed by the International Studio Orchestra conducted by Jack Trombey from the 1967 De Wolfe library disc *The Big Top* (DW/LP 3035), was added to the circus scenes in Episode One.

The first two episodes were dubbed for transmission on Saturday 19 December; the final two followed on Monday 21. ■

Publicity

- ▶ *Katy's the girl for Dr Who* announced the *Daily Mail* on Tuesday 29 December 1970 as it ran a picture of the series' latest regular cast member. Interviewed the previous evening, Katy Manning told journalists: "I haven't had an awful lot of experience – I just went along to the audition on the off chance. I was the last one to be seen and couldn't believe it when I got the part."
- ▶ *Radio Times* gave over its front cover of Thursday 31 December to *Doctor Who*, introducing Jo and the Master in comic-strip fashion. This was supported by a half-page article by Giles Poole, *Dr Who vs the Master*;



reportedly, the attention lavished on Delgado around this time irritated Pertwee. Listings for Episodes One and Two were graced with photographs of the Doctor and Brigadier in the lab and the mob attacking the Doctor and Jo respectively.

Broadcast

- ▶ Back in the 5.15pm slot, *Terror of the Autons* aired between Saturday 2 and Saturday 23 January 1971, with a trailer for *The Mind of Evil* being broadcast immediately after transmission of Episode Four. In opposition on ITV was a variety of different series shown in the regions, including the Irwin Allen science-fiction show *Voyage to the Bottom of the Sea* (Southern) and *Lost in Space* (Granada).
- ▶ *Daily Mirror* writer Matthew Coady found Episode One rather tired,

disliking both the Time Lord and the return of old monsters.

- ▶ At the Programme Review Board on Wednesday 6 January, head of television drama Shaun Sutton said that the serial's début was "a good episode warmly welcomed". Some attendees had however been confused by the *Radio Times* cover, believing that Roger Delgado was taking over from Jon Pertwee as the Doctor. At the following week's meeting, Tony Preston (assistant head of variety and

light entertainment) thought Episode Two had been “brilliant, but almost too frightening” while *Man Alive* editor Desmond Wilcox reported that he had been more frightened than his children. Head of serials Ronnie Marsh commended Barry Letts’ direction.

► *No! We won't be watching Dr Who tomorrow...* was the title of Diana Narracott's article in the *Daily Mail* on Friday 15 January, the day prior to Episode Three's broadcast. The writer explained that her six- and eight-year-old daughters would not be tuning in – a decision that they had made themselves. While the youngsters had adored the Daleks and Ice Warriors, Episode Two had been ‘too horrific even for them’ with the suffocating chair, ‘repulsive doll’ and ‘fake policemen’. Narracott had phoned the BBC and discovered that she wasn't the only concerned parent; however, the Corporation had noted that *Doctor Who* was a family programme rather than a children's programme and that parents should watch with their offspring. The

journalist said one of her daughters had nightmares while another child became ‘highly disturbed’ by the doll; concerned by the use of ‘everyday trusted objects’ she hoped that the BBC would understand the effect the series had on young viewers.

► On Monday 18 January, *The Daily Telegraph* correspondent Sylvia Clayton questioned the level of horror in the serial, noting the use of domestic scenes familiar to children – and Scotland Yard complained to the production office after Episodes Two and Three, in which two policemen were revealed to be Autons. These concerns were raised at the Programme Review Board on Wednesday 20 where Monica Sims, head of children's programmes, commented on the “many reports” from her department that the serial, although well made, was “rather frightening” and suggested that as the series was now set in the “real world” that a later time slot might be more appropriate. Marsh responded that he felt these issues only applied to Episode Two and only two phone calls of complaint had been logged prior to the *Daily Mail* article. Director of programmes David Attenborough indicated that Sims had made good points which he would keep in mind. The following week, Attenborough commented that there had been concern for a single sequence in Episode Two. Sims agreed that the other episodes had been acceptable and felt the Master was a good inclusion. Huw Wheldon, the managing director, said he hoped that the Doctor's time machine would soon be repaired so

Below:
A day at the
circus for
the Doctor.



that he could have an adventure on another planet.

- ▶ Younger viewers, however, said that *Doctor Who* was not as scary as it used to be in an edition of *Ask Aspel* (a new series which effectively replaced *Junior Points of View*) broadcast Friday 29 January, in which clips of the Autons from Episode Four of *Terror of the Autons* and a Dalek from Episode Two of *The Power of the Daleks* were shown for the sake of comparison.
- ▶ The press response to *Doctor Who* was referred to in a parliamentary debate about mass media communication in the House of Lords on Wednesday 3 February. Baroness Bacon (Labour) remarked: "I think that the programmes for the tiny children are really excellent. There is a whole new series of fairy tales and fairy-tale characters, and a tremendous amount of work must have gone into producing them. I am not so sure about some of the series for the older children, and I wonder what has happened to *Doctor Who* recently, because many children must have gone to bed and had nightmares after seeing the recent episodes."
- ▶ *Terror of the Autons* was sold in various formats to various territories, including: Australia, the USA,



Left:
Jo investigates
on her own.

Singapore, Hong Kong, Gibraltar, the Philippines, Saudi Arabia and Japan.

- ▶ By 1977, the colour tapes of *Terror of the Autons* had been wiped, the serial thought to exist only as the monochrome 16mm film recordings held by BBC Enterprises.
- ▶ After a successful attempt to re-colourise *The Dæmons* [1971 – see Volume 17] by blending the colour information from an American videotape with a sharp monochrome film recording, the exercise was repeated with *Terror of the Autons*. This was shown at the National Film Theatre on Saturday 12 December 1992.
- ▶ *Terror of the Autons* was screened in both compilation and episodic formats on UK Gold from March 1993. BBC Prime screened the serial from 1995 and it aired on Horror Channel from October 2014.

ORIGINAL TRANSMISSION

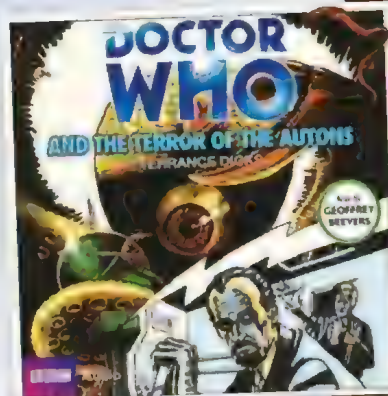
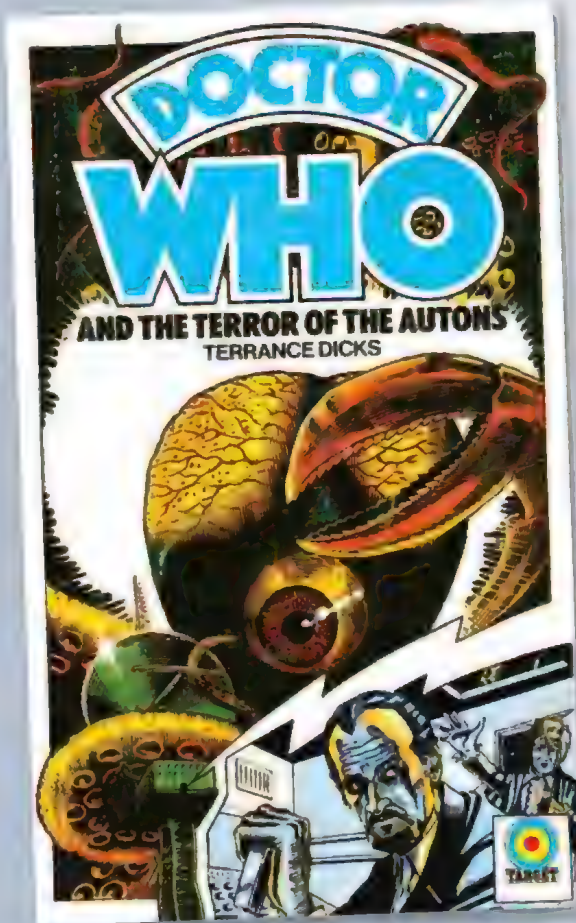
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode One	Saturday 2 January 1971	5.15pm-5.40pm	BBC1	24'56"	7.3M (78th)	-
Episode Two	Saturday 9 January 1971	5.15pm-5.40pm	BBC1	24'48"	8.0M (71st)	-
Episode Three	Saturday 16 January 1971	5.15pm-5.40pm	BBC1	23'28"	8.1M (58th)	-
Episode Four	Saturday 23 January 1971	5.15pm-5.40pm	BBC1	22'10"	8.4M (59th)	-

Merchandise

Although it had been considered for publication in March 1974, *Doctor Who and the Terror of the Autons*, as Dicks' novelisation of Holmes' scripts was entitled, was not released as a Target paperback until May 1975, with a cover by Peter Brookes and interior illustrations by Alan Willow. This was reissued in 1979 with a new Alun Hood-painted jacket depicting a Nestene. A WH Allen hardback was published in February 1981. The novelisation was released as a four-CD BBC Audiobook in July 2010, read by Geoffrey Beevers.

Anti-clockwise from top right:

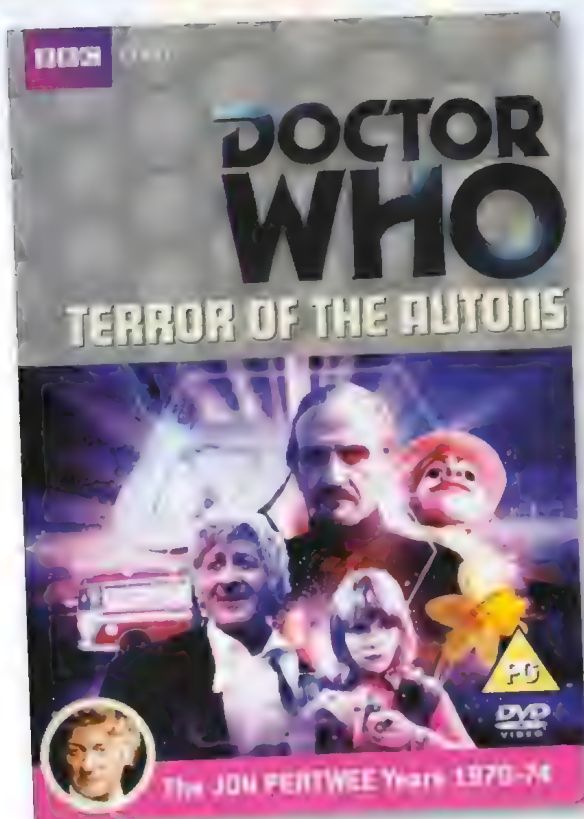
The audiobook, novelisation covers and the original video release of the story.



The colourised version of *Terror of the Autons* was issued by BBC Video in April 1993, with a cover painting by Alister Pearson. On Wednesday 7 November 2001, Katy Manning, Barry Letts and Nicholas Courtney recorded a DVD commentary for the serial in Dubbing Theatre Y, at Television Centre. The serial was included on 2|entertain's DVD *Mannequin Mania* set in May 2011. The special features for *Terror of the Autons* were:

- ▶ **Commentary** with actors Katy Manning and Nicholas Courtney, producer Barry Letts
- ▶ **Life on Earth** – in this documentary, cast and crew look back at the making of the story and the differences in the way *Doctor Who* was made in the 1970s compared to now, featuring Barry Letts, Terrance Dicks, Katy Manning, Jon Pertwee, Richard Franklin and Phil Collinson
- ▶ **The Doctor's Moriarty** – with the introduction of the Master, the Doctor now had his very own Moriarty, who would be





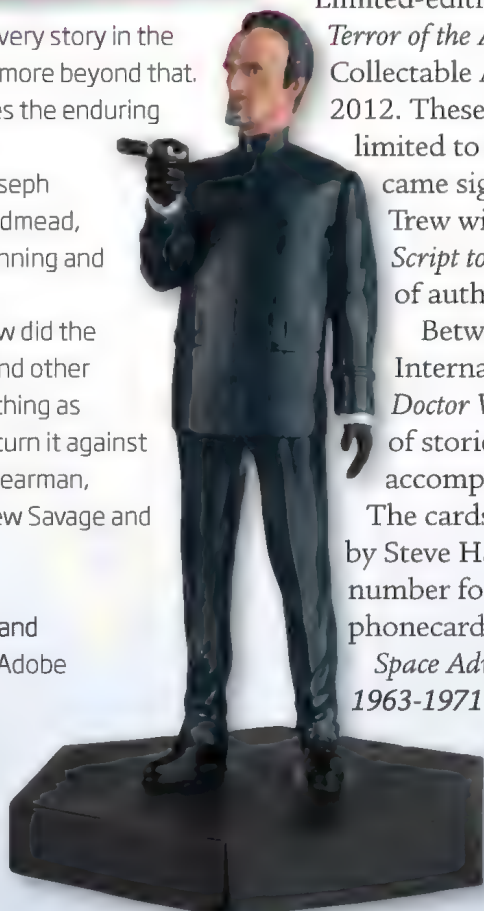
the dark figure behind every story in the 1971 season, and many more beyond that. This featurette discusses the enduring appeal of the character featuring Barry Letts, Joseph Lidster, Christopher H Bidmead, Terrance Dicks, Katy Manning and Robert Shearman

► **Plastic Fantastic** – how did the writers of *Doctor Who* and other programmes take something as everyday as plastic and turn it against us? Featuring Robert Shearman, Francesca Gavin, Matthew Savage and Terrance Dicks

► **Photo gallery**

► **Radio Times listings** and promotional material in Adobe PDF format

The serial was also available with issue 101 of GE Fabbri's *Doctor Who – DVD*



Files published in November 2012 and on 2|entertain's *The Monster Collection: The Master* which was released on September 2013.

In 1999 Harlequin Miniatures issued metal models of the *Terror* Auton, six Autons and the *Terror* Auton with flowers. A figurine of the Master from *Terror of the Autons* was available with issue 100 of the *Doctor Who Figurine Collection*, published by Eaglemoss in June 2017.

In 2009 Weta Limited New Zealand issued statues of the Master and an Auton. These were limited to 900 units.

Limited-edition prints

A cover for *Terror of the Autons* was issued by the Stamp Centre in January 2009. Copies were signed by Katy Manning and Richard Frankin. Limited-edition prints of the Master from *Terror of the Autons* were available from the Collectable Art Company in November 2012. These hand-numbered prints were limited to 250 copies worldwide. They came signed by costume designer Ken Trew with a 28-page full-colour *From Script to Screen* booklet and certificate of authenticity.

Between 1995 and 1997 Jonder International Promotions issued *Doctor Who* phonecards on a number of stories which came with an accompanying A5 information sheet. The cards and sheets were designed by Steve Hampshire. The reference number for the *Terror of the Autons* BT phonecards was BTG649.

Space Adventures: Music from Doctor Who 1963-1971 was released by Julian Knott in October 1998. This CD reissue included the *Spotlight Sequins No. 1* track from *Terror of the Autons*. ■

Left:

The DVD release of the story, with a cover by Clayton Hickman.

Left:

Eaglemoss' figurine of the Master.

Cast and credits

CAST

Jon Pertwee Doctor Who¹
with

Katy Manning Jo Grant
Nicholas Courtney Brigadier Lethbridge-Stewart
Roger Delgado The Master
Richard Franklin Captain Mike Yates
John Levene Sergeant Benton [1-2,4]
Dermot Tuohy Brownrose [3]
Michael Wisher Rex Farrel
Harry Towb McDermott [1-2]
David Garth Time Lord [1]
Frank Mills Radio Telescope Director [1]
Stephen Jack Farrel Senior [2]
Barbara Leake Mrs Farrel [2-3]

Christopher Burgess Professor Phillips [1-2]
Andrew Staines Goodge [1]
John Baskcomb Rossini [1-2]
Dave Carter Museum Attendant [1]
Roy Stewart Strong Man [2]
Norman Stanley Telephone Mechanic [3]
Bill McGuirk Policeman [3]³
Terry Walsh Auton Policeman [3]²
Pat Gorman Auton Leader [3-4]
Haydn Jones Auton Voice [3-4]

¹ Credited as 'Dr Who' on Episodes Three and Four

² Also in Episode Two, uncredited

³ Credited but not in finished programme.

Not credited in *Radio Times*

Right:
It's no laughing
matter.





Left:
The Doctor
explains
everything
to Jo.

UNCREDITED

Edward Vaughan, Gordon Howes, E Turner, Mac Russell, Brian Gough, Steve Sullivan, Mike Austin, Duke Dupree, Jack Murray, Mario.....Circus Folk
Bill Horrigan.....UNIT Soldier⁴
Tom O'Leary.....Auton
Tommy Reynolds.....Troll
Bobby Roberts.....Man with Elephants
Marc Boyle.....Double for Brigadier Lethbridge-Stewart
Bill Horrigan.....Stuntman/Auton Policeman
Gregory Powell.....Auton Policeman
Marc Boyle.....UNIT Soldier
Dinny Powell.....Stunt Double for Captain Mike Yates
Les Clark, Bob Blaine, Ian Elliott, Stuart Harwood, Paul Warren, Charles Pickess, Mike Stevens, Brian Gilman, Nick Hobbs.....Daffodil Men
Sheila Power, Sylvia Lane, Eve Aubrey.....Housewives
Max Diamond Stunt Driver/Double for Policeman⁴
Stan Hollingsworth.....Coach Driver
Roy Street.....Motorcyclist
Les Conrad.....UNIT Soldier
Terry Walsh.....Stunt Double for Doctor Who
Derek Ware, Stuart Fell...Stuntman/UNIT Soldier
Roy Street, Alan Chuntz, Stan

Hollingsworth, Bill Horrigan, Dinny Powell, Roy Scammell, Terry Walsh, Marc Boyle Stuntmen.....

.....UNIT Soldiers/Auton Daffodil Men/Technician

⁴ Not in finished programme

CREDITS

Written by Robert Holmes
 Title Music by Ron Grainer
 and BBC Radiophonic Workshop
 Incidental Music by Dudley Simpson
 Circus Sequences Courtesy of
 Robert Brothers [1-2]
 Film Cameraman: John Baker
 Film Editor: Geoffrey Botterill
 Visual Effects: Michaeljohn Harris
 Action by: Havoc [3-4]
 Costumes: Ken Trew⁵
 Make-up: Jan Harrison⁵
 Lighting: Eric Monk⁵
 Sound: Colin Dixon⁵
 Special Sound: Brian Hodgson
 and BBC Radiophonic Workshop⁵
 Script Editor: Terrance Dicks
 Designer: Ian Watson
 Producer [also director]: Barry Letts

⁵ Credited on Episodes One and Four only

Profile

ROGER DELGADO

The Master

Though Roger Caesar Marius Bernard de Delgado Torres Castillo Roberto was born on 1 March 1918 to a Spanish father, Roger Senior, and French mother, Marguerite 'Matilda' (née Robert), he always claimed to be a true cockney, his birth registered in London's East End Whitechapel district.

His bank clerk father and dressmaker mother raised him in Bedford Park, West London, though with many visits to relatives abroad. He attended Cardinal Vaughan Memorial School in Holland Park, before studying at the London School of Economics. Despite not completing his degree, he went into banking like his father.

Following his heart, he left 18 months later for the Edward-Nelson Players, a Rep company at the Theatre Royal, Leicester, in late 1938. Debating in *You Can't Take it With You* he soon took the title role in *Young Woodley* (1939), and featured in dozens of productions including *Peg o' My Heart* (1939) and *Pygmalion* (1939).

Initially refused wartime service by both the Army and RAF due to his French-Spanish background, Delgado eventually joined the Leicestershire Regiment, reaching the post of 2nd Lieutenant, before rising to Major in the Royal Signals, fighting the Japanese in Burma. During service in India and Ceylon he married first wife Olga Anthoniaz.

Post-war, Delgado spent three years with York Theatre Royal and Scarborough Opera House, two weekly Rep companies sharing

productions. He became leading man with Coventry's Midland Theatre Company in 1949/50, playing Shylock in *The Merchant of Venice*, Salvatore in *A Man About the House* and Sir Robert Morton in *The Winslow Boy*.

Delgado's broadcast début came as Sir Stephen Scroop in *Richard II*, aired 5 October 1947. Writing to the BBC seeking further radio work, in 1950 he joined the BBC Drama Repertory Company. Hundreds of parts over the next three years included *Dick Barton – Special Agent* (1950), *Mrs Dale's Diary* (1951/4), *Oliver Twist* (1952), *The Portrait of a Lady* (1952) and *The Ivory Door* (1952) opposite Valentine Dyall, and many more. Delgado read on *Morning Story* from 1951, introduced *Housewives' Choice* in 1954, and read *A Book at Bedtime* from 1954-70.

His TV début arrived via a televised production of *Distinguished Gathering* staged at the Intimate Theatre, Palmers Green on 8 July 1948. Further TV work came in *Portrait of Peter Perowne* (1952) for BBC producer/director Rudolph Cartier. Cartier later cast him in *Quatermass II* (1955), *The White Falcon* (1956) and *Counsellor at Law* (1957).

A TV breakthrough came playing Athos in *The Three Musketeers* (1954), produced

Right:

In *The Three Musketeers* in 1954.





by Rex Tucker, subsequently appearing in Tucker's *St Ives* (1955) starring William Russell, *The Three Princes* (1959), *Triton* (1961) and *Madame Bovary* (1964).

BBC producer Shaun Sutton similarly cast Delgado in family serials, many with future *Doctor Who* connections. *Huntingtower* (1957) starred child actors Frazer Hines and Graeme Harper, while Delgado was briefly a Nazi in both *The Silver Sword* (1957) (also starring Hines and Barry Letts) and in *The Long Way Home* (1960), again with Letts. For costume drama *Queen's Champion* (1958), again starring Hines, Delgado dispatched Letts in a swordfight.

On meeting Sutton, Delgado had complained: "It gets very aggravating because they will only cast me as scornful Spaniards and villains!" Sutton promised to find him more varied roles, and promptly cast him twice as Spanish villains.

Delgado himself conceded: "When I look at myself in a shaving mirror I am never surprised that I always get these parts." At a time when Caucasian British actors played

'foreign' parts in dark make-up, his genuine Mediterranean looks saw him in demand but with a narrowness of casting.

In autumn 1957 Delgado married second wife Kismet Shahani, a fashion model who enjoyed small roles in *The Alien Sky* (1956) and *The Three Princes* (1959).

Delgado remained a familiar face in children's TV in *Billy Bunter* (1957), *The Splendid Spur* (1960), Patrick Troughton's *Paul of Tarsus* (1960) and *Biggles on the Nile* (1960), while work for grown-ups included single plays *The Legend of Pepito* (1955), *The Cold Light* (1956) and *Dona Clarines* (1957).

Further villainous roles came in ITC adventure series *The Scarlet Pimpernel* (1956), *The Buccaneers* (1957), *Sword of Freedom* (1957), *The Adventures of Robin Hood* (1958), *William Tell* (1959) and *The Four Just Men* (1960), but he was best known as Spanish envoy Mendoza in *Sir Francis Drake* (1961).

Occasional West End stage productions included *The Power and the Glory* (1956, Phoenix Theatre), *Little Old King Cole* (1961, Palladium) and *Cactus Flower* (1967, Lyric).

Above: Delgado established the role of the Master in *Doctor Who* in 1971.



Above:
Filming *Terror of the Autons*.

Early films comprised thrillers *Murder at Scotland Yard* (1952), *The Broken Horseshoe* (1953), *Blood Orange* (1953), *Third Party Risk* (1955) and *Mark of the Phoenix* (1958), plus comedies *The Captain's Paradise* (1953) and *The Belles of St Trinian's* (1954). Notable roles came in *Storm Over the Nile* (1955), *The Battle of the River Plate* (1956), *Manuela* (1957) and *Sea Fury* (1958).

The 1960s brought many, largely villainous, roles in TV crime and adventure series including *The Third Man* (1960-5), *The Odd Man* (1960), *The Avengers* (1961/9), *Knight Errant Limited* (1961), *Danger Man* (1961), several roles in *Ghost Squad* (1961-4), *The Saint* (1962/6), *Z Cars* (1962), *Maigret* (1962/3), *The Human Jungle* (1963), *Crane* (1964), *The Protectors* (1964), *Sergeant Cork* (1964), *Detective* (1964), *Sherlock Holmes* (1965), *Orlando* (1966), *Man in a Suitcase* (1968), *Vendetta* (1968), *Randall and Hopkirk (Deceased)* (1969), *The Champions* (1969) and *Codename* (1970).

Comedy included *Hancock's Half Hour* (1959), *Comedy Playhouse* entry *And Here, All the Way From ...* (1963), *Laughter from the Whitehall* (1964), *Mrs Thursday* (1967) and *Harry Worth* (1968). *The Stage*

wrote of a 1964 episode of *The Valiant Varneys*: "It was grand fun seeing that arch villain Roger Delgado – who has menaced us in so many serious dramas – enjoying himself in a knockabout farcical role."

In 1971 he jokingly recalled of stage show *The Diplomatic Baggage* (1964, Wyndham's): "I have often been asked if I wouldn't prefer to play a hero... I did once star in a Brian Rix farce. The audience cheered me nightly, and do you know I felt ashamed!"

Delgado was a regular reader and presenter of religious television programmes including *The Final Conflict* (1963), *Seeing and Believing* (1964-73), *Viewpoint* (1964-72), *Sunday Story* (1963-6) and *Meeting Point* (1961/7).

Ongoing radio appearances most notably included seismologist hero Josef Gomez in Victor Pemberton's science-fiction thriller *The Slide* (1966).

Film work brought more 'foreign' roles, including Mexicans in *First Man into Space* (1959) and Western *The Singer Not the Song* (1961). Other movies included Crosby and Hope's *The Road to Hong Kong* (1962), spy thrillers *The Mind Benders* (1963) and *Hot Enough for June* (1964), Hammer's *The Terror of the Tongs* (1961) and *The Mummy's Shroud* (1967), and also *Star!* (1968), *The Assassination Bureau* (1969) and *Underground* (1970). He assumed so many Arab sheik roles – including *Masquerade* (1965), *Khartoum* (1966) and *The Sandwich Man* (1966) – he was nicknamed Sheik El Del.

In 1970 the *Doctor Who* production team of Barry Letts and Terrance Dicks considered developing a Moriarty figure to the Doctor's Sherlock Holmes. Conjuring up a recurring renegade Time Lord villain, Letts said immediately: "And I know just the man to play him!" instantly thinking of old acting pal Delgado.

His first filming was at the Roberts Brothers Circus on 18 September 1970 for *Terror of the Autons*. The Master's début was duly transmitted 2 January 1971, launched with Delgado on the cover of *Radio Times*. Speaking to RT's Giles Poole, Delgado claimed he would be "more than a Moriarty", and stressed he didn't want to play the role too light-heartedly.

Contracted for every story of 1971, Delgado reappeared in *The Sea Devils* and *The Time Monster* [both 1972 – see Volume 18]. *Frontier in Space* [1973 – see Volume 19] was the Master's unintentional swansong, aired 24 February to 31 March 1973.

Delgado said in 1972 of his *Doctor Who* experience: "Every week it's something new. Every time we get to the set, there's some new beast lumbering about, with some poor fellow trapped inside, sweating buckets."

Although finding work in *The Rivals of Sherlock Holmes* (1971), *The Persuaders!* (1972), *Jason King* (1972), *The Adventures of Don Quixote* (1973) and the movie *Antony and Cleopatra* (1972), Delgado soon found casting directors assumed he was signed permanently to *Doctor Who*, and so asked to be written out of the series, agreeing with

Letts to going out with "a big bang". *The Final Game* duly began initial planning for the finale of the following season.

All plans were tragically shelved permanently when, almost seven weeks after the Master's last TV appearance, Delgado was killed in a car crash on 18 June 1973, aged just 55. Being driven from the airport in Nevsehir, Turkey, the car overturned on a corner at speed, plunging down a ravine, killing Delgado and a film technician.

Delgado had been filming pan-European mini-series *La Cloche Tibétaine* (*Bell of Tibet*), subsequently aired in France in 1974. An episode of *The Zoo Gang* made the week before his death aired posthumously in 1974, as did a narration for documentary *The World About Us*.

Most tributes remark on the difference between Delgado's evil screen personae and his charming, cultured self, a man who spoke several languages and enjoyed cartooning. Terrance Dicks wrote in 1987: "He was a quiet, rather shy man, very unlike the egomaniacal villains he so constantly played."

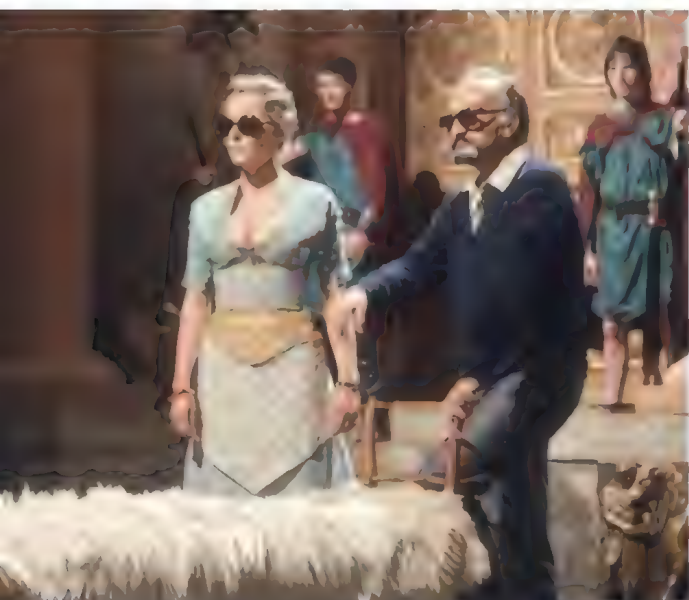
Although Barry Letts and Katy Manning were already moving on, Jon Pertwee insisted Delgado's passing prompted his own departure from the series.

Wife Kismet voiced the Spider Queen in Pertwee's swansong *Planet of the Spiders* [1974 – see Volume 21] and she married actor William Marlowe in 1983; Marlowe had previously appeared in *The Mind of Evil* [see page 94].

Pertwee paid tribute in 1985: "As my adversary the Master he was evil personified. As a friend, he was the opposite; warm, feeling and understanding. I shall forever miss him."

Marcus K Harmes' biography *I Am Usually Referred to as the Master* was published in 2018. ■

Left:
Rehearsing *The Time Monster* with Ingrid Pitt in 1972.





THE MIND OF EVIL

▶ STORY 56

As delegates assemble for a peace conference in London, the Doctor and Jo investigate mysterious deaths at Stangmoor Prison. The Master is using an alien mind parasite in a plot to steal a deadly missile with which he intends to trigger a world war.



Introduction

In many ways *The Mind of Evil* is the archetypal Third Doctor adventure. It combines some of the more hard-boiled action-adventure elements of the 1970 series, with the more cosy antics of the UNIT family that persisted between 1971 and 1974.

On one hand, we have a very grim premise for a *Doctor Who* story. It revolves around the Keller Machine – a device that apparently ‘extracts negative impulses’ from the brain. The effect it seems to have on hardened criminal Barnham, however, is that of a lobotomy. Meanwhile, UNIT is trying to juggle the disposal of a deadly missile with a series of delicate peace negotiations necessary to avert a third world war.

To resolve this situation, however, *The Mind of Evil* takes full advantage of its new ensemble cast. The Doctor’s companion Jo Grant is both brave and caring – standing up to prison thugs and doting over poor Barnham. The Brigadier, Sergeant Benton and Captain Yates are given a series of investigations to pursue, culminating in a thrilling rescue mission.

This story also does a lot to develop the newly introduced character of the Master who takes centre stage, having shared the limelight with the Autons in the previous four episodes. Admittedly, he has a deadly mind parasite in tow (the secret behind the Keller Process) but that operates more as a weapon than a monster in its own right.

Following on from a pattern established in the final scenes of *Terror of the Autons*, the Master spends much of this story in an uneasy collaboration with the Doctor.



Right:
Brave and caring... new companion Jo Grant.

In addition to juggling a number of over-complicated strategies that are doomed to failure, the Master also has to recover his dematerialisation circuit that the Doctor stole in the previous story. This would pave the way for further examples of the two Time Lords sabotaging each other’s TARDIS – in *Time-Flight* [1982 – see Volume 35], *Planet of Fire* [1984 – see Volume 39] and *Last of the Time Lords* [2007 – see Volume 56].

There are more references to previous adventures – writer Don Houghton alluding to scenes where the parallel Earth was engulfed in flame in his previous story *Inferno* [see page 6] and old monsters being shown when the Doctor is attacked by the Keller Machine. *The Mind of Evil* is a story that exemplifies all that really worked about the Third Doctor’s stories, and one that despite being self-contained also feels like part of an ongoing serial. ■

'THE MIND OF EVIL DOES A LOT TO
DEVELOP THE NEWLY INTRODUCED
CHARACTER OF THE MASTER.'

EPISODE ONE

The Doctor and Jo pay a visit to HM Prison Stangmoor to observe Professor Kettering demonstrate a process developed by Professor Emil Keller. Using the Keller Machine, he will extract all the negative impulses from the brain of one of the prisoners, Barnham, leaving him as a rational, well-balanced individual. [1] During the process the machine malfunctions, but Kettering nevertheless claims it as a success.

Green, a prison officer, informs Summers, the prison doctor, there has been a fatal accident in the process room. The Doctor examines the dead man; he has bites and scratches on his face. [2]

Meanwhile, the Brigadier is busy handling the security arrangements for the first-ever World Peace Conference and the transport of a Thunderbolt nuclear missile. Captain Chin Lee of the Chinese delegation confronts the Brigadier, saying

that some state documents have been stolen from the General's suite. In fact, she has the missing documents, which she burns and drops in a bin. [3]

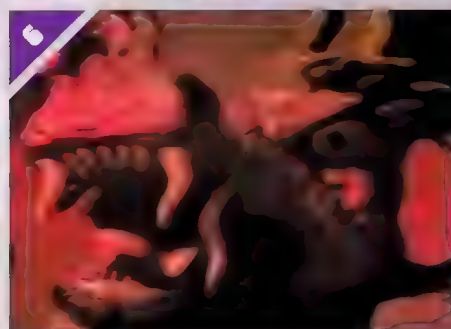
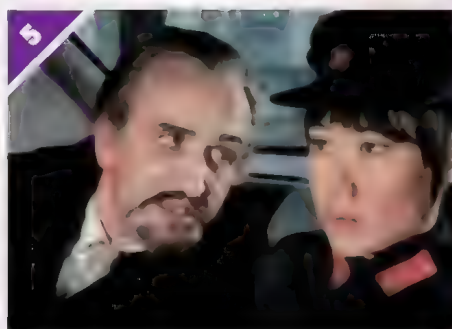
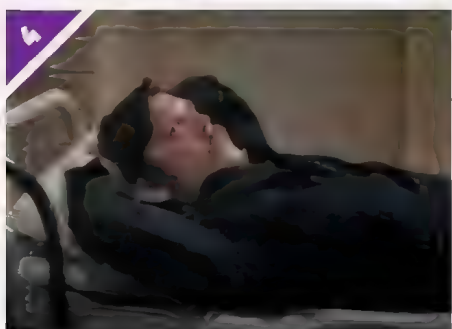
Summers conducts a post-mortem on the dead man. He died of heart failure, but had a medical history of a terror of rats. Chin Lee calls the Brigadier this time to inform him the Chinese General is dead.

Kettering examines the Keller Machine and is overwhelmed with visions of drowning. He is found dead with his lungs full of water. [4] The Doctor is convinced the machine is affecting men's minds. The Prison Governor agrees to suspend the process and put the room out of bounds.

The Brigadier visits Chin Lee in her suite. She claims to have phoned him immediately after discovering the General's body at midday... but it turns out she waited nearly half an hour. [5]

In the process room, the Keller Machine makes the Doctor think he is being burned alive! [6]





EPISODE TWO

Jo walks in, breaking the machine's grip on the Doctor's mind. She shows him a report, confirming that Kettering had a morbid fear of drowning. The Doctor explains that he saw fire because a while ago he saw a world disappear in flames. Yates walks in with orders to take the Doctor back to London. The Doctor is reluctant, until Yates mentions that the Chinese delegate has been murdered.

Benton has been assigned to trail Chin Lee, but she acts as a relay for the Keller Machine and causes him to briefly lose consciousness. [1]

Yates confirms the arrangements to move the missile over the phone – unaware his call is being tapped by the Master from a workman's hut. [2]

The Doctor and the Brigadier visit the replacement Chinese delegate, Fu Peng. The Doctor speaks to him in Hokkien, much to the Brigadier's bemusement. [3]

Jo visits Barnham, who has no memory of undergoing the Keller process. Summers thinks the machine has turned him into either an idiot or a saint.

The next prisoner due to be treated, Mailer, has no intention of turning into a zombie and has arranged for a handgun to be smuggled into the prison. [4]

The Doctor thinks there is a connection between the delegate's death and the Keller Machine.

Chin Lee reports to the Master, who tells her to kill the American delegate. [5]

Mailer overpowers his guard and frees his fellow prisoners. They start taking prison officers hostage – as well as Jo and Summers.

The Brigadier informs the Doctor that Chin Lee has been spotted entering the Chinese delegate's suite. Chin Lee calls the American delegate, asking him to come to the suite on a matter of vital importance. He walks in, and then watches in horror as Chin Lee transforms into a dragon! [6]

EPISODE THREE

The Doctor, the Brigadier and Fu Peng walk in, cancelling out the collective hallucination. Chin Lee collapses and Fu Peng spots a telepathic amplifier behind her ear, used to project impulses from the Keller Machine. [1]

The next day, the Doctor brings Chin Lee to see the Brigadier. She explains that she met Emil Keller at an embassy reception. The Doctor deduces that Keller is the Master! The Brigadier takes a call, informing him that Jo is being held hostage at Stangmoor.

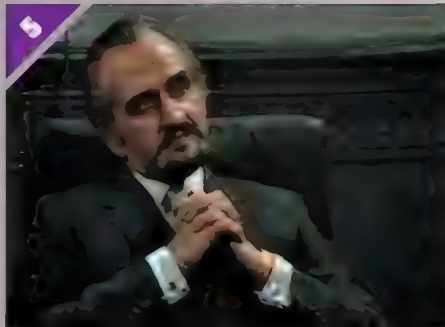
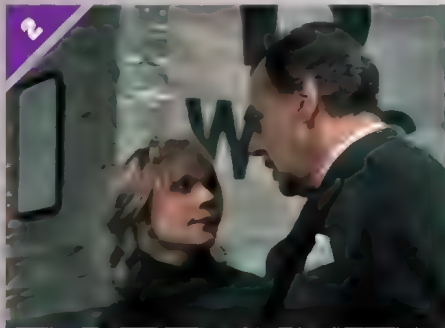
At the prison, Barnham creates a distraction which enables Jo to grab Mailer's gun. The prison officers regain control of the prison. [2]

The Master arrives at the prison under the guise of Keller, and assures the Governor that he will be able to get things back to normal. He visits Mailer and gives him a gas mask, then puts on

one himself before throwing some gas grenades at the guards outside. [3] The Governor manages to raise the alarm before Mailer shoots him dead.

Jo is in the hospital with Summers and Barnham when the alarm sounds. [4]

Mailer and his fellow prisoners take control of the whole prison, disguising themselves as guards so that when the Doctor arrives he notices nothing amiss. He is led to the Governor's office, where the Master is sitting in the Governor's chair. [5] The Master says he needs the Doctor's help with the Keller Machine, as it has developed a mind of its own; he is too busy to do it himself because he intends to steal the Thunderbolt missile. The Doctor upturns the desk and escapes, but when he reaches the process room, he finds the Master waiting for him there with Mailer. Mailer handcuffs the Doctor to a chair and the Master activates the Keller Machine, leaving the Doctor to face visions of his most terrible enemies. [6]





EPISODE FOUR

After the Doctor loses consciousness, the Master returns and – struggling against its influence – deactivates the machine. The Doctor is revived and tells the Master he knows the secret of the machine; it contains a creature that feeds on the evil of the mind. [1]

The Doctor is put in a cell with Jo. The Master places a prisoner, Vosper, on guard outside and then tells Mailer to clear the rest of the wing.

The Master confronts the machine, and it torments him with an image of the Doctor laughing at him. [2] He flees, barring the door behind him. He then meets Mailer and outlines his plan to hijack the Thunderbolt missile and aim it at the peace conference.

The following morning, Jo and the Doctor (who has now recovered) escape from their cell and hide out in the Governor's office. [3]

Mailer and a gang of prisoners leave the prison in a police van and ambush the convoy transporting the missile. [4] They shoot the motorcycle escort and Yates and drive off with the missile. Yates recovers, grabs a motorcycle and follows them to a deserted airfield. The prisoners spot him and, when he attempts to ride off, they shoot him and take him hostage.

The Brigadier visits the site of the ambush, where Benton tells him that the ambushers used a police van, which means the ambush was carried out by prisoners from Stangmoor.

The Doctor explains to Jo that the Keller Machine contains a mind parasite: "The deadliest threat to mankind since the beginning of time." [5]

The machine now has the ability to move by teleportation and when the Doctor and Jo return to the process room, they find it empty. Mailer and Vosper catch them, but then the machine rematerialises. It kills Vosper and Mailer flees, leaving the Doctor and Jo with the machine... [6]

EPISODE FIVE

The Keller Machine disappears, as it detects a higher concentration of evil in Mailer.

The Brigadier flies over the prison in a helicopter. The Doctor and Jo try to attract his attention to no avail and are recaptured. [1]

Mailer calls the Master, who is at the hangar where he has tied Yates to a chair to use as a hostage.

The Doctor, Jo and Barnham are brought before Mailer in the Governor's office. The Doctor and Jo try to persuade Mailer that the Master is just using him, but Mailer is unmoved. [2]

The Brigadier is convinced the missile is being held at the prison and formulates a plan of attack with Major Cosworth.

The Master returns to the prison and visits the Doctor and Jo. The Master asks the Doctor to help him control the Keller Machine and the Doctor agrees.

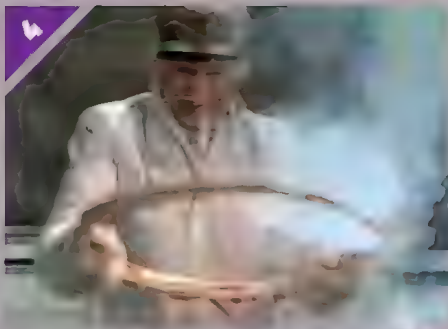
Yates frees himself, overpowers his guard and escapes. [3]

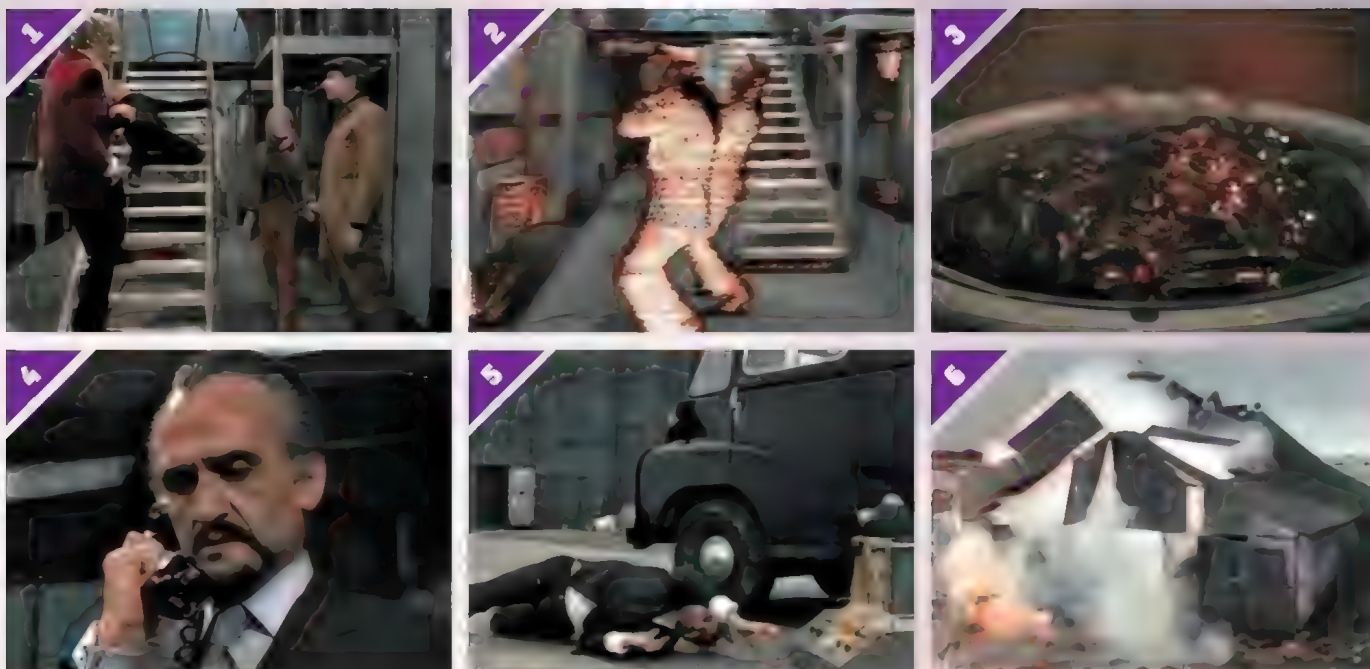
The Doctor outlines a plan to immobilise the machine by throwing a plastic coil over it, then setting up an electric current on the same frequency as the beta rhythms of the human brain. With the Master's help, he confronts the machine in the process room and traps it within the coil. [4]

The Doctor is returned to his cell with Jo, where he tells her about the time he shared a cell in the Tower of London with Sir Walter Raleigh. [5]

The Brigadier, disguised in workman's overalls, convinces the prisoner in charge of the main gate to let him bring in a van of food and booze. Once they're inside, some UNIT soldiers climb out of the back and a shoot-out ensues. [6]

Mailer takes the Doctor and Jo hostage. They get as far as a stairwell, then Jo knocks Mailer down. Mailer aims his pistol at the Doctor and a shot rings out.





EPISODE SIX

The shot was fired by the Brigadier, arriving in the nick of time, and Mailer collapses, dead. [1] The Master, however, has got away and returns to the hangar.

The prisoners are returned to their cells and the Brigadier receives a call from Yates giving the location of the missile.

The machine burns through the coil and escapes, killing two prison officers. [2] The Doctor and Jo find one of its victims and enter the process room. The machine reappears, but then Barnham walks in. He is immune to the machine's influence, and when he approaches it, his mind acts as a screen and neutralises it. The Doctor opens the top of the Keller Machine to reveal the mind parasite. [3]

The Brigadier joins Cosworth and Yates near the airfield. Cosworth explains that the missile has an abort mechanism, so they can blow it up on the ground.

The Master calls the Doctor, who offers to return his dematerialisation circuit in return for the rocket. [4]

A remark from Jo gives the Doctor an idea to use the Keller Machine against the Master. He drives to the airfield with Barnham, Jo and the machine in the back of a police van. The Doctor meets the Master and shows him the dematerialisation circuit, then kicks the Master's gun out of his hand as Barnham and Jo run into the hangar, leaving the Master at the mercy of the machine. [5]

The Doctor aborts the missile launch and leaves in a helicopter with Jo. The Master gets into the van and runs Barnham down before driving off, moments before the missile blows up and the Keller Machine is destroyed. [6]

The Doctor rejoins his friends back in the prison. He answers a call from the Master. It turns out he got his dematerialisation circuit back during the struggle and will be leaving Earth.

Pre-production

Above:
The Doctor
finds himself
in another
battle with
the Master.

Because of his prompt delivery and rewrites on *Inferno* [1970 – see page 6] for the 1970 series of *Doctor Who*, producer Barry Letts and script editor Terrance Dicks immediately asked Don Houghton to submit a further storyline for the 1971 series. He was commissioned for a treatment under the title *Pandora Machine* on Monday 29 June 1970 to deliver a scene-by-scene breakdown of his story by Friday 10 July. After completing a serial for Thames Television's telefantasy series *Ace of Wands*, Houghton launched himself into his new six-part *Doctor Who* storyline. He had been impressed with production on *Inferno*, and liked both Jon Pertwee's Doctor, and the format of the Doctor's exile on Earth. The proposed title

was inspired by the idea of *The Pandora Machine*, grew out of discussions between Dicks and Houghton about a creature that fed on fear and evil. Houghton's principal concern was the moral issue of tampering with people personalities for supposedly 'good' purposes, and he was heavily influenced by Anthony Burgess' 1962 novel *A Clockwork Orange* and methods of rehabilitating dangerous criminals. The method created by the Master was the Malusyphus Process, and the first prisoner to undergo the test under the eye of neurosurgeon Charles Kettering was Prisoner 829 (George Patrick Barnham) who subsequently played Russian roulette with a loaded revolver. The East/West distrust at the Summit Conference supervised by the Brigadier

in London was far more prominent, with the American delegate being framed for the murder of the Chinese delegate when Chin Lee left his ID tag in the corpse's hand to be discovered by Captain Mike Yates. The Brigadier assigned Yates to transport a new nuclear rocket missile – NRM – to a test site secret installation. The Malusyphus box's first attack on the Doctor conjured up glowing octopoidal tentacles which attempted to strangle him; Jo's greatest fear was revealed to be bats when trapped in the Q Block process chamber. The Master made his arrival in Episode Two, entering UNIT's London HQ disguised as a phone technician to bug the Brigadier's phone – a transmitter later discovered by the Doctor. Arriving at the conference and looking at the General's corpse, the Doctor soon determined the involvement of the Master; the dead man's neck had been broken by someone using Venusian karate (a martial art which Houghton had introduced for the Doctor's use in *Inferno*). The conclusion of Episode Two was markedly different than the final version, centering on an attempt

by Chin Lee to destroy the conference using Kredalite explosive in a briefcase which would be sonically detonated by the conference room clock. The Brigadier was to be captured during the prison riot, along with the Doctor and Jo, while the prison governor was hypnotised by the Master posing as Dalbiac; the Brigadier was then hypnotised to alter the convoy route for the NRM, allowing it to be hijacked. When confronting his past enemies (including 'Primords' (from *Inferno*), Silurians, Daleks and Cybermen, the Doctor combatted the visions by using Andromedic yoga. The stolen missile was hidden at the workshops of Stangmoor Prison with Yates hidden on board; Yates was then menaced by a 'Gorgon-type' monster ('a horrific and vicious looking thing, an embodiment of all the evil contained in the "box"') conjured up by the Malusyphus box, and the same creature later menaced Jo and Yates when the Master placed them in its path.

Summit Conference

The cliffhanger to Episode Four was of the convicts surrounding the Doctor's party in the prison, only to be scared off when the box created visions of 'the outline of a gallows – with a body swinging gently on it' in their minds. Another attempt to disrupt the Summit Conference was the Master telephoning a bomb scare and blaming the CIA and the American delegate. Prisoner 829 was killed at an earlier stage and, in Episode Six, the Doctor used a mirror to defeat the Gorgon with its reflection – in this case the NRM transporter's mirror. The Doctor then crashed the missile transporter out of the workshop, although the Master has primed the weapon to fire in 29 minutes. Yates then drove it to the countryside where it

Left:
Barnham
succumbs
to the
Keller process.



would explode and destroy the Malusyphus box, but the Master tried to recapture it disguised as the driver of a Jeep. After the missile and box were destroyed, a farmer's truck picked up a ragged hitchhiker – who turned out to be the Master.

Houghton had been wary of the prison having the ability to support a full six-episode storyline.

Houghton was commissioned to write the six scripts of *The Pandora Machine* on Thursday 6 August with a deadline of Tuesday 1 September.

Right:
The deadly
Thunderbolt
missile.

The draft scripts for *The Pandora Machine* were typed by Houghton's wife, Malaysian Chinese actress Pik-Sen Lim whom Houghton had met while working on the ATV soap *Emergency Ward 10* in which Pik-Sen played Nurse Kwei. These were closer to the finished serial than the story outline. In Episode One – completed on Saturday 8 August – when observing the Malusyphus process, the Doctor recalled how he had advised that a similar method be abandoned on Larpis Major, 2000 years ago. The Master's alias was Professor Emil Dalbiac (a name which Houghton later used for a villain in *Nightmare Gas*, a script for *Ace of Wands*). In Episode Two, at Stangmoor the next victim for the Malusyphus process was 'multiple-killer,

ex-gangster' Prisoner 653 Harry Mailer. Mike Yates arrived with a minimal convoy at the Weapons Research Establishment site where he was warned by Mr Carr that the NRM was highly unstable. Chin Lee's appearance as 'a horrific, terrifying Chinese Devil-Mask... its eyes blazing fearfully' was defeated at the start of Episode Three by the Doctor using a



Venusian pressure hold on her neck, and the American delegate was told that the beast was a hallucination brought on by his allergic reaction to jellied eels! The Doctor's return to Stangmoor was delayed when he had to rebuild Bessie's faulty engine en route; he released himself and Jo (or "Lieutenant Grant" as the Brigadier referred to her) from their prison cell using a handkerchief owned by Madame de Pompadour and the Master's sonic transmitter which knocked out their guard. Yates was present at Stangmoor with the hijacked NRM, and the Doctor mended his radio with carbon paper so that they could warn the Brigadier about the Master launching the missile. As UNIT arrived, the Master stole the NRM and took it to Stangmoor Quarry to trade for his dematerialisation circuit; the Doctor was caught in the explosion and recovered in hospital where the Brigadier had humorously brought him a 'magic hand' money box as a present. The Master joined a group of hikers on the moors. The script for Episode One again had the Doctor referring to himself being thousands of years old, which was in keeping with comments he had made in *Doctor Who and the Silurians* [1970 – see Volume 15]. One of the character names, Trustee 524

Connections: Fire alarm!

► When attacked by the Keller Machine, the first vision seen by the Doctor is a wall of flame. He explains this to Jo as being because he saw a world destroyed in fire recently, referring to *Inferno* [1970 – see page 6].



Vosper, was inspired by Houghton's agent, Margery Vosper Ltd. The Chinese General was named after his father-in-law, the palm oil magnate Lim Cheng Taik. Episode Two was dated Thursday 13 August with the subsequent instalments completed on Monday 17, Thursday 20, Sunday 23 and Saturday 29. Houghton delivered Episodes One to Five on 1 September, with Episode Six following a few days later on Friday 4. When Houghton submitted his draft of Episode Six to Dicks, he commented that the closing scenes at UNIT HQ could be modified to lose Benton and the radio operator, and that he imagined the Stangmoor Quarry scenes to be done in studio.

Timothy Combe

The director appointed to the production was Timothy Combe, who had greatly impressed Letts with his handling of the technically demanding *Doctor Who and the Silurians* (which had been in production when Letts joined the show) and whose previous credits on the series had been as assistant floor manager on *The Keys of Marinus* [1964 – see Volume 2], and production assistant on *The Reign*

of Terror [1964 – see Volume 3] and *The Evil of the Daleks* [1967 – see Volume 10]. Since working on *Doctor Who and the Silurians*, Combe had been handling episodes of two BBC1 twice-weekly series: the police procedural *Z Cars* and the medical drama *The Doctors*.

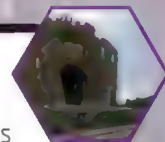
Combe liked the script because it was a fantasy adventure that also addressed contemporary issues: peace conferences and the resocialising of criminals. He was keen for the serial to become an action-packed psychological thriller. A concern for Combe, when he read the script, was the casting of East Asian artistes in the roles of the Chinese delegation. After going to the a specialist agency, he was disappointed with the actors and actresses he had seen but Letts then told him that Houghton was married to Pik-Sen Lim, and she was subsequently cast as Chin Lee.

As with *Terror of the Autons* and most of the 1971 series, the make-up designer was Jan Harrison. Costumes were supervised by Bobi Bartlett, who had worked on *The Invasion* [1968 – see Volume 13], *The Krotons* [1968/9 – see Volume 13] and *The Seeds of Death* [1969 – see Volume 14]. Special sound was handled as usual by Brian Hodgson of the BBC Radiophonic Workshop who was assigned to *The Pandora Machine* in October 1970 and who developed 15 new sounds, mainly for the Keller Machine.

The prison uniforms caused problems for Bartlett who contracted the work out to a former Bermans & Nathans employee who had gone freelance. Unfortunately he was arrested, accused of theft from his previous employers, before making the outfits, so Bartlett had to visit him

Connections: Hopeless

▶ Arriving at the gates of Stangmoor Prison, the Doctor quotes, "Abandon hope all ye who enter here." This is the legend written above the gates to Hell in Dante Alighieri's fourteenth-century poem, *Inferno*.



Left: Captain Chin Lee is under the Master's control.

in prison to locate the material and have another contractor finish the work.

The Krotons had also been a serial overseen by set designer Raymond London, who was assigned to work on *The Pandora Machine*, and who had previously designed *The War Machines* [1966 – see Volume 8]. On the visual effects side, Combe again worked with James Ward who had previously handled *Doctor Who and the Silurians*.

It was also clear that *Doctor Who and the Pandora Machine* would be an expensive serial to make, a factor partially allowed for by cost-cutting on *Terror of the Autons*. The cast was large, and a lot of filming was required. Other requirements contributing to the costs were the hiring of a limousine for the Master, the hijacking of the Thunderbolt missile (the new name for the NRM) and the storming of Stangmoor by UNIT. These latter two sequences required the use of RAF teams and stunt men from Havoc, both of whom needed time to rehearse and plan the action routines. A side effect of the high costs for the film material was that the scenes for Episodes Five and Six set at the UNIT Mobile HQ were rescheduled to be made in studio instead of on location.

Right:

The Doctor and Jo are taken prisoner by the prisoners.



Keller Machine was ‘an elevated operating-type table. At its head there is a dome large enough to cover a man’s head. From the dome there runs a series of tubes. Some of them clear plastic, others opaque, and wires which are fed into an electronic console. And from this console a single heavy-duty metallic tube runs to the reservoir, hereinafter called – the “Box”. Its size is about two-feet by three-feet deep, made of heavy steel and lead and strongly re-enforced. It’s probably black in colour and it stands on a heavy cabinet some distance from the table. On the front of the “Box” is an indicator dial numbered from zero to one hundred. A pointer registers at sixty-five.’ In the camera script, ‘Emil Keller’ was amended to ‘Emile Keller’ and Captain Chin Lee was described as ‘an attractive, crisp girl of about 24... She is dressed in a smart uniform of the Chinese People’s Army, Diplomatic Division (not the shapeless, baggy uniform of the Red Guard or infantry).’ Fu Peng was introduced in Episode Two as ‘a stone-hard, unbending man’; for the scenes in

The Keller Machine

On Friday 4 September, the serial was retitled *The Mind of Evil* by the BBC for reasons which Houghton was never sure about. In the camera scripts, the Governor was ‘Major Victor Camford’ described as ‘military bearing, a bit “old school” and set in his ways’. Doctor Roland Summers was ‘a tired-eyed, subdued man’ while ‘Professor Charles Kettering’ was ‘consultant neuro-surgeon to the Ministry of Prisons and Social Resettlement – a keen, impatient, professional man’. The



Hokkien or Cantonese, the script suggested superimposing 'subtitles, translating the dialogue, as per a foreign film'. The dialogue was given in Hokkien/Cantonese and in English. Mailer is described as a 'tough, vicious thug'. When Chin Lee attacks Senator Alcock in Fu Peng's suite, 'over her entire figure a horrific Chinese devil-mask is forming, suspended in the air... Its eyes blazing fearfully, its mouth opening as though to devour him. Chin Lee herself has completely disappeared. Alcock screams as the nightmare monster blots out everything else in front of him. It swoops in to attack him... He sinks to his knees as the devil-mask towers over him appallingly...' In Episode Three, when the Master arrives at Stangmoor, he is 'dressed like a Harley Street surgeon, and carries a small black bag'. When faced with the Keller Machine, the stage directions indicated, 'We see a whole host of the Doctor's past, nightmare opponents moving slowly towards him. Daleks, Primords, Silurians, Cybermen...' When the Master was exposed to the box

in Episode Four, 'The screen fills with an image of the Master's own particular fear - a giant Doctor Who.' The script indicated that the box, when mobile, could 'swing round' to confront its victims. Major Cosworth, introduced in Episode Five, was 'a precise, fussy man', and the dialogue from the prisoner who found the Doctor and Jo signalling to the UNIT helicopter (an element added by Combe as an effective means of the Doctor escaping the climactic explosion) was originally scripted to be Fuller. The device rigged up by the Doctor was described as 'a special "Dr Who" type junction box'.

On Monday 12 October, two weeks before the main location filming was due to take place, Richard Franklin and Laurence Harrington recorded some lines of dialogue that would be heard over phone and radio, for use in the film sequences for Episodes Two and Five. Franklin was playing his usual character of Captain Mike Yates, and Harrington provided the voices of Mr Carr, a UNIT transport officer, UNIT's Greyhound 7 and the 'Chief'. ■

Below:
The Master's plan is too much for Jo and the Doctor.



Production


A small amount of model filming was undertaken covering the explosive destruction of the hangar and the Thunderbolt missile, at the end of Episode Six.

Jim Ward built the model of the hangar following a recce of the life-size version that would be used for the location shoot. The six-inch model of the missile was made by Ward's assistant, Dave Havard.

Filming for *The Mind of Evil* took place from Monday 26 October, with the crew having completed recording on *Terror of the Autons* the previous week. Barry

Letts was able to secure the help of the RAF on the serial, letting slip that the Army had already provided troops and equipment for *The Invasion* [1968 – see Volume 13] two years earlier. An agreement was reached in which the 36th Heavy Air Defence Regiment would provide personnel, equipment and vehicles to support the production.

The main location for the first three days of filming was Dover Castle in Kent, with the castle and its grounds being used as the exterior of Stangmoor Prison. The BBC team had applied to the Home Office for permission to film at a real prison



'THE THUNDERBOLT MISSILE WAS
A GENUINE THUNDERBIRD MISSILE
LOANED TO THE BBC BY THE RAF.'



Connections: Jailhouse

► The name of the prison in *The Mind of Evil*, Stangmoor, is fictional and was created by author Don Houghton by combining the names of two real prisons: Strangeways and Dartmoor.



Pandora's box

► The original title of the story, *The Pandora Machine*, was inspired by the Greek legend of Pandora who opened a sealed jar that held all the evils of the world.



for some of the Stangmoor sequences, but was told that this would not be possible. Because the castle looked more like a fort than a prison, a line of dialogue in which the Doctor told Jo how it had been a Middle Ages fortress was added.

Shooting on the first day, Monday 26 October, was scheduled for 11am to 5.30pm after the unit had travelled down from Television Centre (with John Levene driving Jon Pertwee), starting at the castle's Constable's Gate which was dressed with a sign reading 'HM Prison Stangmoor' and a prop surveillance camera. Sequences scheduled for the first day included the Doctor

and Jo's arrival in Bessie in Episode One, the Master's arrival by Daimler Limousine and the Doctor's return in Episode Three, the arrival of the Brigadier in his Ford Transit van along Constable's Road in Episode Four and also the Black Maria leaving the prison in Episode Six. The fight sequences were arranged by Havoc stuntman Derek Martin, who also played a prisoner and worked with his colleagues Roy Scammell, Mike Stevens, Marc Boyle and Terry Walsh as UNIT soldiers. The vehicles were supplied by Kingsbury Motors, and between takes Jon Pertwee and Katy Manning enjoyed exploring the fortress; the show's two leads were both taken with the sophistication of the story. There were problems with Bessie which arrived with a damaged fibreglass trim and had problems starting because of a corroded battery or regulator failure. Two 16mm cameras – one silent – were used to

capture some of the action sequences from two angles.

The UNIT troops then took up their position in the stables area within the castle's grounds.

Following the first night, staying in various hotels in Dover, work from 8.30am to 5.30pm on Tuesday 27 used four different areas of the castle. The Doctor being pursued by the convicts was filmed first for the end of Episode Three, followed by the scenes of the Master sending the prisoners out to hijack the missile and their subsequent return in Episode Four; these all used the Keep yard by the King's Gate. The Master's departure in Episode Four was also filmed along with elements of the UNIT battle against the inmates in Episode Five filmed in the stables area. Other shooting at the castle used the perimeter and entrance for Benton's party to mount their attack at the end of Episode Five, preparing to climb the walls at the Barbican by the King's Gate



and the Fitzwilliam Gate entrance. The Keep again featured as the Brigadier signalled his men to move in during Episode Five, while the yard area again featured in the ensuing battle along with the roof of the inner bailey.

"Batman and Robin"

Combe planned the action sequences as thoroughly as he could. By filming some shots from the top of the Keep, a dramatic battle could be captured between criminals and UNIT. The castle allowed plenty of steps and walls from which convicts could be shot or fall down. The UNIT troops sealing the fortress were a team of eight Marines whose services Combe and Letts had been able to secure. Combe and film cameraman Max Samett tore around the castle at speed grabbing exciting shots from various vantage points and became nicknamed "Batman and Robin" by the crew. However, the autumn

light started to fail earlier than expected, and Combe had not got all the shots he wanted.

From 8.30am on the morning of Wednesday 28, the ambush of the missile convoy in Episode Four was filmed on Archer's Court Road in Whitfield, just outside of Dover. The Thunderbolt missile was a genuine Thunderbird missile loaned to the BBC by the RAF's 36th Heavy Air Defence Regiment, based at Horseshoe Barracks, Shoeburyness. The key action scene of the hijacking of the Thunderbolt made use of four motorcyclists and two UNIT Land Rovers as escort on the main lorry towing the weapon behind it. Again, this was choreographed by Havoc and saw Walsh, Boyle, Scammell and Stevens joined by Billy Horrigan, Max Diamond and Derek Martin as prisoners and UNIT soldiers. During the hijack sequence, John Levene was hauled from the lorry cab by one of the stuntmen playing a convict. Keen to make the whole affair look convincing, Levene fell heavily to the road below, catching his leg in the process and badly injuring himself.

With the filming of the ambush completed, the production crew returned to Dover for the afternoon where from 2.45pm shots were filmed of a Sud Aviation Alouette II Astazou helicopter (G-AWLC) hired from Héli-Union, appearing as Windmill 347 at the start of Episode Five, flying over the castle. Combe had been keen to make use of a helicopter in the story, feeling it was the only credible means of escape from the exploding Thunderbolt missile for the Doctor and Jo at the climax of the story. Combe felt

Left:
Jo looks after the Doctor after his ordeal with the Keller Machine.



Connections: No press

▶ The Brigadier gives the order that a 'D' notice should be issued to prevent the press reporting the death of the Chinese delegate. A 'D' notice is a legally binding restriction that prevents the publication of anything that might jeopardise national security.



THE MIND OF EVIL



Above:
The Master's
men open
fire on the
UNIT forces.

confident about using the helicopter to good effect, having previously included one in *Doctor Who and the Silurians*. This late addition (plus delays involving accidents with cast and stuntmen) was to push the budget over its limit, and make it even more expensive than *The Invasion*. Combe's overspending meant that Letts, a budget-conscious producer, was reluctant to use Combe again – despite his competent work.

At the end of the filming day which was scheduled to wrap at 5.30pm, Pertwee was driving John Levene and both were still in costume. Pertwee suggested that

Levene, who still had fake blood on his face, should run into a chemists and ask for a sticking plaster, whereupon he would run in too. The actors performed the stunt, but Levene's metal studded boots caused him to slip on the shop floor and hit the counter. Both actors then signed autographs for the public.

On Thursday 29, filming moved north to RAF

Manston aerodrome for the scenes of the Thunderbolt missile in the hangar and on the airfield near Stanham, with the helicopter once again present, but this time masquerading as Windmill 342. Shooting was scheduled for 8.30am to 5.30pm, with the RAF supplying a ground crew for these scenes. Unfortunately, the RAF personnel were in uniform as troops instead of being dressed as prisoners, an oversight which was not realised during shooting. Because of this, Dicks amended the studio recording script to have the Master explain that the men were 'hired mercenaries in fake uniforms' when talking to Yates in Episode Five.

The first scene planned for the day included a stunt which did not go quite according to plan: Yates' capture by the Master's mercenaries at the hanger in Episode Four after watching the convicts deliver the Thunderbolt. Richard Franklin was meant to drive off on a motorbike in one shot, whereafter a stunt double would be shot at and winged from the vehicle. Although supervised by stunt expert Derek Ware, Franklin was unhappy with the mode of conveyance; he arrived at rehearsals daily on a Honda 50 but

Connections: Chairman Mao

► The Doctor claims to have been friends with tyrant Mao Tse-Tung. This may seem like an unlikely friendship, and in an earlier draft of the script it was explained that it

was actually Mao's grandfather that the Doctor knew.



was inexperienced on larger bikes such as the new Triumph with which he was now confronted. The actor let the cycle slip from between his legs, fell to the ground and watched as the machine proceeded to smash into a pile of crates. However, the sequence was considered to look good, and was retained.

The next two scenes planned for Episode Five may not have been filmed; these covered the Master leaving the missile at the hangar and shots of Mike's subsequent escape from the premises. The third scene, of the Master watching the rocket being readied, would ultimately appear at the start of Episode Six, and the remaining scene was to have shown the Master having the prisoners and mercenaries tending the Thunderbolt gassed.

The final scenes of the serial filmed on this day saw the use of the part of the Keller Machine that housed the alien mind parasite (an element suggested to Houghton by Dicks), a prop made by visual effects assistant Dave Havard. The base of the machine was equipped with flashing lights and dials, and inside the main cylinder was housed the parasite itself. There was also provision made to pump foam from the BBC's fire-fighting foam generator out through the prop for

the climactic sequences as the parasite perished. Letts had been disappointed when he first saw it demonstrated at the effects workshop as it was not particularly scary, and had asked for modifications to be made to what struck him as a cheap arcade machine. Bill Horrigan doubled for guest star Neil McCarthy in the scene where Barnham was run down by the Master. McCarthy had been cast by Combe because he had worked with him on BBC1's 1967 adaptation of *Great Expectations*.

Thursday 29 also included a photoshoot, with BBC photographers taking publicity shots of Pertwee, Manning and Delgado.

Connections: Nurse Jo

► Vosper refers to Jo as "a proper little Miss Nightingale". This is a reference to Florence Nightingale (1820-1910), the founder of modern nursing who served during the Crimean War.



RAF Swingate

Filming moved to RAF Swingate in Dover from 9am on Friday 30, for various scenes from Episode Three, including the convoy passing by a research station which included a forced perspective shot using the model of the Thunderbolt missile, a Land Rover failing to start, Yates telephoning the Brigadier, and the Doctor driving off in Bessie. In the afternoon, two scenes of the convoy on the move for Episodes Three and Four were filmed on Pineham Road in Guston, on the outskirts of Dover through to the estimated wrap time of 3.30pm.

Having viewed some of the rushes, Letts was concerned that the battle sequence at the castle lacked pace due to much of it having been filmed in a single shot; he suggested to Combe that the assembly lacked cut-ins and close-ups and that these should be addressed in a reshoot. On Saturday 31, a minimal crew returned to Dover Castle for the remount of the

Left:
Professor Kettering demonstrates the Keller Machine.



Connections: To the tower!

► The Doctor tells Jo that he was once imprisoned in the Tower of London with Sir Walter Raleigh who "got into some trouble with Queen Elizabeth... He kept going on about this new vegetable of his he'd discovered, you see, called the potato."



battle scenes with Combe appearing as the convicts and production assistant John Griffiths as the UNIT soldiers to save having to rehire the actors.

Following a day off on Sunday 1 November, filming relocated to London from Monday 2 where shooting was planned for 9am to 5.30pm. The location for the day was 24 Cornwall Gardens in Kensington which would be used as the exterior

of UNIT HQ. For the scene in Episode One where Chin Lee burns the missing papers in a children's playground in the square opposite UNIT HQ, Combe's own children and Bobi Bartlett's son, Blake, appeared playing in the background, counterpointing the evil of the Master's scheme with the innocence of the youngsters. A wind machine was used for some of these scenes, and Lim wore the telepathic amplifier prop behind her right ear. Across the street from the offices was placed a prop telephone exchange box and a workman's hut, for the sequences in Episode Two where the Master tapped into the UNIT telephone conversations between Yates and Carr. As with *Terror of the Autons*, Delgado wore a thin fabric mask in his guise as the telephone engineer. This venue also appeared in Episode Three as the Doctor and Chin Lee returned to UNIT HQ past an Electruk Rider E15 milk float also furnished by Kingsbury.

Filming continued at 24 Cornwall Gardens from noon on Tuesday 3 with a scene of Yates arriving at UNIT HQ in Episode One, although this was eventually cut from the finished episode.

By 2.15pm, it was planned that the crew would be working at the nearby Cornwall

Gardens Walk, which had previously been used prominently in *The War Machines*. The scenes shot here were of Sergeant Benton trailing Chin Lee and falling under the mental assault of the Keller Machine in Episode Two. Originally another character was to have fulfilled this role, but the actor concerned fell ill so John Levene as Benton stepped into the role.

The remainder of the afternoon from around 4.15pm to 8.30pm as well as part of the following day was devoted to filming at the Commonwealth Institute on Kensington High Street. Here, shots of Mike Yates leaving in Episode One as well as the Doctor meeting Fu Peng in Episode Two were filmed. This latter scene involved the arrival of the international delegates at the conference, among them was Francis Williams playing the African delegate. However, Combe found that the actor playing Fu Peng, Singapore-born Andy Ho, was unsuitable due to his lack of vocal variation. Although Ho had a great deal of TV experience, Combe decided to replace him with a new actor for the studio scenes. Consequently, the

Right:

Jo and the Doctor shelter from the mental assault of the alien parasite.



film scene could not be used in the final version of the episode.

While the film for the serial was being developed at Denham Film Labs, there was an accident; part of the building collapsed because of an artesian well and some of the negatives for the convoy sequences filmed on Friday 30 October were badly scratched. This necessitated a reworking of some of the convoy sequences during Episode Three and a restructuring of some of the storyline.

Casting

Rehearsals for the studio recording of Episodes One and Two at the BBC Rehearsal Rooms in Acton began on Sunday 8 November. Since Delgado was absent from Episode One and appeared on film sequences only for Episode Two, he was not needed for the recording or the two weeks of rehearsals leading up to it. Singapore-born actor Kristopher Kum who ran an agency specialising in East Asian actors – Andy Ho’s agency – offered to replace his client and was now cast as Fu Peng, learning to speak with a Hokkien dialect rather than his own Cantonese. Michael Sheard, cast as Dr Roland Summers, had previously appeared as Rhos in *The Ark* [1966 – see Volume 7]. Of the four prison officers (two of whom were referred to as Samuels and Johnson), Bill Matthews had played Davis in *Doctor Who and the Silurians* the previous year, while Dave Carter (a long-standing extra since 1966) had been several Silurians in Combe’s previous serial, a Primord in *Inferno* [1970 – see page 6] and a museum attendant in *Terror of the Autons*. Haydn Jones appeared as Vosper, having provided the Auton leader voice in *Terror of the Autons* a few weeks earlier; Combe cast him having spotted him on the stage. Pertwee was delighted that Senator Alcott was



Left: Pik-Sen Lim, who played Chin Lee, was married to the author of *The Mind of Evil*, Don Houghton.

played by Irish actor Tommy Duggan, an old friend of his from their days on radio. Pertwee and Delgado warmly led the company for the serial. As a vocal warm-up exercise, Pertwee used to lead the cast in a booming rendition of “Harry Roy” (the name of a famous dance band leader), but in honour of the serial’s director amended this on occasion to “Tim Combe”. For scenes where people were attacked by the Keller Machine, their movements were arranged by choreographer Bridget Espinosa.

Since the characters of Fu Peng and Senator Alcott, plus the Chinese delegation suite set only featured briefly at the start of Episode Three, it was decided to record all these scenes with Episodes One and Two.

The first two episodes were recorded in Studio TC3 at BBC Television Centre on the evenings of Friday 20 and Saturday 21 November. Recordings for the studio sessions ran from 8.30pm to 10pm on Fridays and 7.30pm to 10pm on Saturdays. In keeping with the approach adopted for *Terror of the Autons*, the first evening was used for recording ‘inserts’ of technically complex sequences while the second was designated for the main recording.

The first evening commenced with all the scenes in the Chinese delegate’s suite and hallway – plus the hallway for the US delegate – being recorded for Episodes



Above:
'Puff the Magic
Dragon' in his
full glory.



One to Three,
including
the closing
credits for
Episode Two.



time subtitles
were not used
to translate the dialogue. For the end of
Episode Two, Chin Lee had to turn into
a dragon which then advanced on Alcott.
The dragon was created by visual effects
assistant Dave Havard and operated by an
effects assistant standing in the legs of the
creature and holding its neck and head in
front of him. Unfortunately the creature
looked so friendly and cuddly, like a
quilted pyjama case, that it was nicknamed
'Puff the Magic Dragon' after the 1963
children's song recorded by Peter, Paul and
Mary. Combe, unhappy with what had
been created, kept its use to an absolute
minimum and concentrated on close-ups
of its head. The effect of Chin Lee turning
into the dragon was achieved by use of
inlay ripple and cross-merging two out-of-
focus images, a similar effect to the video
distortion seen during the Keller Machine
attacks. A recording break was scheduled
so that Pik-Sen Lim could leave the set
and be replaced by the dragon, previously
seen against a CSO background. A further
recording break was then scheduled for the
first scene of Episode Three to allow the
dragon to be removed and Pik-Sen Lim to
return to the set.

Fu Peng's suite made use of a photographic
backdrop of London showing St Paul's
Cathedral outside its large windows.

For the conversation in Hokkian between
Fu Peng and the Doctor in Episode Two,
a few slide captions of subtitles were
superimposed on the screen as the two
started to speak (eg "This unworthy
person welcomes you and delights in your
safe arrival"). Combe liked this element,

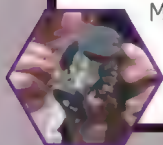
since it showed the Doctor's
mastery over languages. The
dialogue had been written
by Houghton, working in
conjunction with his wife
who coached Pertwee in
its delivery. Pertwee had
some problems with the
dialect, and so the speech
was trimmed down
during rehearsals.

In the inserts for Episode
Three, the Doctor spoke to
Chin Lee in Cantonese as
well as Hokkian, but this

Connections: Missing circuit

► The Doctor was able
to remove the vital
dematerialisation circuit
from the Master's TARDIS
in the previous story,
Terror of the Autons [1971
- see page 54], stranding
the Master. Here, the

Master gets it back,
allowing him to
leave Earth.



After this, the rest of the evening was spent on the two sequences of the Keller Machine attacking first Kettering and then the Doctor in the process chamber during Episode One, followed by the closing titles for Episode One. These two scenes saw the use of superimposition as 29 feet of 16mm BBC library footage of water was placed over shots of Kettering and 20 feet of 16mm stock of flames from the Movietone library was similarly used for the assault on the Doctor. There were numerous delays with scenes involving the Keller Machine itself, which did not seem to work properly. The main control console for the machine was a stock control panel based on an ICT 1301 with working dials which had featured in the previous serial *Terror of the Autons* as well as episodes of *Out of the Unknown*. The machine glowed when activated, and generally the studio lighting was dimmed to enhance this effect.

Stangmoor Prison

The following evening, the remainder of Episodes One and Two was recorded. A photocall on the Saturday was held for two of the actresses involved in the serial. The first of these was Pik-Sen Lim (who was pregnant and had to have her costume let out between performances), and the second was Fernanda Marlowe who played Corporal Bell (initially 'Corporal Bates', a male character that Combe made female and in which he cast Marlowe whom he had seen for an earlier role), the Brigadier's new aide and another female face in UNIT aside from Jo Grant.

As with *Terror of the Autons*, the 1967 arrangement of the theme tune was used for the serial. The main set of Stangmoor Prison was quite large and complex. 'B' Wing was a big two-level set with a central

staircase leading up to a gantry, off which were the cells (with the prisoners largely unseen in early episodes, the extras could double as the people attending the Keller Machine demonstration). Off to the left was the process theatre in which the Keller Machine was housed. Behind this, running from the gantry, were stairs leading down a corridor to the condemned cell where Barnham and Mailer were held. Other sets at the prison included Dr Summers' office, the adjoining medical wing room where Barnham was taken after processing and also the prison officer room (which had a monitor on which film of the Doctor was shown to indicate the gate security camera). After the demonstration, a recording break was scheduled to allow for make-up changes to Clive Scott who was playing Arthur Linwood so that the effects of the rat attack could be seen.

UNIT HQ was represented by two linked sets: an outer ops room which led through to the Brigadier's office. Sounds of London's traffic were used as background noises on tape for these scenes to match the outdoor film material. The noise of the Keller Machine in operation was added to

Below:
Corporal
Bell makes
her début.



the film sequence in Episode One where the missing papers were burned by Chin Lee; it had originally been intended to superimpose a shot of the Keller Machine in the process theatre over this film, but this idea was abandoned. When it came to the material for Episode Two, this technique of a defocused superimposition of the machine prop was used for the telecine insert where Benton came under mental assault and collapsed.

Rehearsals for Episodes Three and Four began the day after the first studio recording, on Sunday 22 November. The second studio recording session took place in TC6 (originally planned for TC8) over Friday 4 and Saturday 5 December. Once again, the Friday evening was used for set pieces and special inserts which were technically complex. Taping started on the composite prison set with action and stunt material connected to the riot in Episode Three; Vosper bringing Jo from the cell, Vosper talking through the door to the governor, and then the stunt sequence of Jo helping to overpower the prisoners. The fight arranger for the riot scenes in Episode Three was Derek Martin from Havoc. The Havoc stuntmen used by Martin included Marc Boyle, Alan Chuntz, Mike Stevens, Bill Horrigan and Val Musetti.

The death of Charlie following the attack by the Keller Machine in Episode Four was recorded next on the prison set; a locked-off shot was used to make the box appear with the videotape showing the empty set rolled back and then mixed after a recording run-on to a shot with the machine prop in situ. The ripple effect was added to this, and the next shot of the machine disappearing.

The action then moved to the process chamber set where a similar effect was used for the appearance of the Keller Machine before the attack on Vosper, and



Right:

Rehearsals on the prison set, (note Nicholas Courtney's lack of moustache).

its subsequent departure. The appearance of the box attacking the Doctor and Jo was then recorded for the end of Episode Four, followed by the closing credits; the shot of the machine vanishing again at the start of Episode Five was then taped. Next came the box departing from the chamber in Episode Four and then the scene of the Master subjecting the Doctor to his creation at the end of Episode Three. For the mental assault on the Doctor at the climax of Episode Three, Houghton's script suggested that the Time Lord saw some of his past enemies. These were represented in a series of full-length BBC photographs, including a Silurian (*Doctor Who and the Silurians*), a Zarbi (*The Web Planet* [1965 – see Volume 4]), Slaar (*The Seeds of Death* [1969 – see Volume 14]), a War Machine (*The War Machines*) and a Cyberman (*The Invasion*); a Dalek was also planned but not used. Multiple camera images were mixed together: Jon Pertwee's Doctor, the machine, the film of the flames, and two cameras zooming in and past the easel-



mounted photographs of the monsters. Other monsters planned but not used for the Doctor's vision included photos of the Slyther (*The Dalek Invasion of Earth* [1964 – see Volume 4]), the Servo Robot (*The Wheel in Space* [1968 – see Volume 12]) and a Sensorite (*The Sensorites* [1964 – see Volume 3]). The closing credits to Episode Three were then taped, followed by the Episode Four scene of the Master being confronted by superimposed images of the Doctor conjured up by the machine; this included a run-on for camera angles on Jon Pertwee to be changed.

It had then been planned to record more material for Episode Three covering the Master meeting Mailer in his cell, the box becoming active, and the action sequence of the Master and Mailer's break-out through to the shooting of the Governor. The next two scenes of the Master and the prisoners taking control of the main prison area were to have completed the evening's work, but there were problems with the smoke effects used for the gas bomb

sequences; the electronically detonated charges placed on the set to simulate gunfire had been mis-timed during the sequence and the result was less than satisfactory. Katy Manning's back was injured when an extra fell against her while recording once of the action scenes. As such, this material was abandoned and could be remounted in the next recording block when the same sets would be available.

Overpowering the Master

The following evening, the other scheduled scenes for Episodes Three and Four were recorded. CSO was used for one shot of Benton and Yates discussing moving of the missile in Episode Three; this scene had been inserted in the script to cover the damaged film sequences in an instalment which Combe had also discovered was underrunning. The two actors, standing against a bluescreen, were placed over a colour photographic caption slide of the RAF's missile taken on location. The office of the Prison Governor (who was referred to as Victor Camford in the script) was built for Episode Three. As with the prison officers' set in Episode One, this contained a monitor on which the Master could view the arrival of the Doctor at the main gates in Episode Three. There was also a projection screen used on this set, allowing the Master to brief Mailer in Episode Four about the hijacking of the Thunderbolt by showing him projector slides of the missile itself and the route the UNIT convoy was taking past Stangmoor. For the scene in Episode Three where the Doctor overpowered the Master in the Governor's office, Pertwee was required to overturn a table on Delgado. An added complication for the sequence lay in the fact that there was a jug of water on the



Above:
Jon Pertwee
poses with
members of
the 36th Heavy
Air Defence
Regiment.

table which, when spilled, made the studio floor very slippery. When the sequence was recorded, Delgado slipped badly on the floor, but carried on with his scene. During this scene there was also a run-on to allow the mirror shattered by the Master's gunfire to be placed on the set.

The death of Charlie at the end of Episode Four saw a blast of interference being placed over the picture as the Machine attacked him, with a similar effect used for the demise of Lenny Vosper. The picture was also tinted red during the death scenes.

Rehearsals for the final two instalments began on Sunday 6 December. As Christmas was approaching, Pertwee had the cast singing carols. Joining the cast as UNIT'S Major Cosworth was Patrick Godfrey, who had previously appeared as Tor in *The Savages* [1966 – see Volume 8] and had been directed by Combe in *Z Cars* during 1970.

The studio recording took place on Friday 18 and Saturday 19 December, in Studio TC3 at Television Centre; it had

originally been planned that TC4 would be used, but there had been scheduling issues because TC4 had been needed for a live broadcast of *Blue Peter* on Thursday 17 which would have restricted the set-up time of a camera tower for *Doctor Who*.

Insert work on the Friday night commenced with the remounted post-recording of the Episode Three sequences in which the Master, Mailer and the prisoners took over the prison. Again, the action sequences were handled by Havoc and the remount necessitated the recall of Eric Mason (whom Combe had directed in *Z Cars* during 1970), Raymond Westwell (a Scots actor recommended to Combe by his father-in-law) and Roy Purcell (whom Combe had noticed on stage and on television and wanted to work with), who had all completed their material in the previous studio session.

Monster montage

Work then continued with inserts for Episode Five, starting with the roll-back-and-mix with inlay ripple effect of the Keller Machine vanishing from the process chamber at the start of the instalment. A shot of the box rematerialising in the chamber was then recorded for later in the episode. Taping then continued with the sequence of the Doctor preparing himself with the coil in the warder's office and moving through the prison to the process cell where he trapped the machine and completing with Mailer taking the Doctor back to his cell. When Pertwee advanced on the prop holding a coiled wire in his gauntlets, the coil burst into flames on cue. The montage of monster photos was used again; added to the images this time were BBC shots of Koquillion (from *The Rescue* [1965 – see Volume 4], a Dalek (from

The Dalek Invasion of Earth) and an Ice Warrior (*The Seeds of Death*).

Recording then moved onto inserts for Episode Six showing the Keller Machine breaking free of its constraints in the process chamber with use of the inlay ripple and roll-back-and-mix techniques, after which it reappeared. Similar shots of the prop materialising and dematerialising in the main prison area as it attacked the warders were then scheduled at the end of the evening; taping over-ran by five minutes to complete these complex effects.

The remaining scenes for Episode Five and Six were then recorded in sequence the following evening. A photocall on the final day covered various scenes set inside the prison, including the climax of Episode Five as Mailer held Jo hostage. For the scenes in Episode Six where the Machine broke free of the power coil, the standard inlay ripple and picture tints were used, plus the camera zooming in and out with stagehands hurling props across the process theatre set from just off camera. The power box connected to the cable was rigged to ignite, the cable smoked and then split in a close-up, allowing the machine

mobility once more. An overexposed camera effect was used for the deaths of two prisoner officers at the hands of the machine. After Barnham had pacified the parasite, the Doctor removed the top of the Machine to reveal a pulsating brain-like bladder with a single eye.

In a late change to the script, Benton's reference to the National Grid was changed to the 'National Complex' to tie in with the Nuton Complex which would feature in the next serial, *The Vampire from Space* (latterly *The Claws of Axos* [1971 – see page 138]). Another change was that the Master originally told the Doctor he was launching the missile “at the World Peace Conference building”.

The Master's TARDIS interior appeared very briefly at the end of the serial as a flat one-wall set seen in close-up. For this scene, Delgado shed the dark business suit he had worn during *The Mind of Evil* and reverted to the black Pandit Nehru style jacket seen at the start of *Terror of the Autons*. This scene was originally to have been set in a phone box. Recording overran by five minutes due to complex effects work and a telecine breakdown. ■

PRODUCTION

Mon 26 Oct 70 Dover Castle, Dover, Kent [Stangmoor Prison: Tower Area; Gate]

Tue 27 Oct 70 Dover Castle [Stangmoor Prison: Courtyard]

Wed 28 Oct 70 Archer's Court Road, Whitfield, Kent [Missile Ambush]; Dover Castle, Dover, Kent [Stangmoor Prison: Helicopter]

Thu 29 Oct 70 Alland Grange, RAF Manston, Kent [Hangar; Stanham Airfield]

Fri 30 Oct 70 RAF Swingate, Dover, Kent [Roads]; Pineham Road, Pineham, Kent [Roads]

Sat 31 Oct 70 Dover Castle [Stangmoor

Prison: Battle (remount)]

Mon 2 Nov 70 Cornwall Gardens, Kensington, London [UNIT HQ]

Tue 3 Nov 70 Cornwall Gardens [UNIT HQ]; Cornwall Walk Gardens, Kensington, London [Chin Lee and Benton]; Commonwealth Institute, Kensington, London [Conference]

Wed 4 Nov 70 Commonwealth Institute [Conference]

Fri 20 Nov 70 Television Centre Studio 3: Episodes One to Three Inserts: Process Chamber; Chinese Delegate's Suite; US Delegate's Hallway

Sat 21 Nov 70 Television Centre Studio 3:

Episodes One and Two: remaining scenes

Fri 4 Dec 70 Television Centre Studio 6: Episodes Three and Four Inserts: Condemned Cell; Main Prison: Fight; Process Chamber

Sat 5 Dec 70 Television Centre Studio 6: Episodes Three and Four: remaining scenes

Fri 18 Dec 70 Television Centre Studio 3: Episodes Three (remount), Five and Six Inserts: Condemned Cell; Main Prison: Fight; Process Chamber; Warder's Office

Sat 19 Dec 70 Television Centre Studio 3: Episodes Five and Six: other scenes

Post-production

Editng of *The Mind of Evil* was conducted on Monday 21, Tuesday 22, Wednesday 23, Tuesday 29 and Thursday 31 December 1970 plus Monday 4 January 1971. Various cuts were made to the finished episodes. Episode One lost film of Yates leaving the peace conference and arriving at UNIT HQ, as well as the subsequent scene where he entered the UNIT office and asked Corporal Bell if the Brigadier was up. Further trims were a scene in the Process Chamber where the Doctor asked Jo to get Kettering's medical history from Summers while he checked the machine (which he referred to in Episode Two) and a short scene of the machine activating as the Doctor started work on the box. Episode Two dropped a filmed scene of the Master in his car listening to Captain Yates speaking to the armoury in order

Below:
Mailer takes control of the situation.



to draw ammunition for a minimum escort detail. Episode Three lost the end of Jo and Summers being pushed into the condemned cell, their discussion about what Mailer would do with them and the start of the next scene where Fu Peng told the Doctor that Chin Lee must be punished while the Doctor explained that the Captain had not been responsible. Another minor trim was the start of a scene in the Brigadier's office where Chin Lee exited to be looked after by Corporal Bell. An electronically modulated voice squawked in a Dalek-like manner over the monster montage; this Dalek dialogue was unscripted and appears to have been added in post-production to this sequence and a similar scene in Episode Five.

Lost scenes

Episode Four lost Jo asking Vosper to get Summers, Jo and the Doctor looking out of the Governor's office and seeing (on film) Mailer and the convicts being met by the Master, plus the end of the film sequence at the convoy where the Brigadier told Benton to rendezvous with Major Cosworth while he looked in at Stangmoor. Removed from Episode Five was film of the Brigadier in the UNIT 'copter confirming that he had sighted the Doctor and Jo at Stangmoor and was returning to base, a short scene of the Keller Machine appearing in the process chamber, Fuller having the Doctor and Jo returned to their cell where the pair wondered if the Brigadier had seen them and the Doctor hoped that the Brigadier did *not* attack the prison, the Master noting



Above:
Jo and the
Doctor are
incarcerated.

that the Doctor was taking a long time to prepare the coil for the attack on the Keller Machine while in the Governor's office, the Master leaving the trapped Machine in the process chamber, and Fuller alerting Mailer that soldiers were storming the prison from the provision lorry. Opening with a shortened version of the assault film from Episode Five, Episode Six lost the end of the scene in the Governor's office between Summers and Benton (with Summers commenting that he needed to perform an emergency operation), part of the scene where Jo encouraged the tired Barnham to remain with the machine in the process chamber, the start of a scene in the chamber where the Doctor told Jo to do as he had told her, and a film sequence of the Doctor, Jo and Barnham leaving Stangmoor in the Black Maria.

Dudley Simpson was booked on Monday 4 January 1971 to score the serial, and recorded the music over nine days into

February. He composed just over 25 minutes of music for the story, once again using the electronic facilities of Brian Hodgson and the Radiophonic Workshop, as he had with the preceding *Terror of the Autons*; the score made heavy use of the EMS Synthesi 100 known as the 'Delaware'. The theme for the Master, which he had developed in the earlier story made a return, as did a new arrangement of his UNIT melody from *The Ambassadors of Death* [1970 – see Volume 15], this time rendered electronically for the storming of Stangmoor in Episode Five. The other piece of music added to the finished serial was 17 seconds of Robert Fripp's composition *The Devil's Triangle* from the King Crimson album *In the Wake of Poseidon* released by Island in May 1970 (ILPS 9127). This was used in Episode Three for the sequence where the Master listened to music on his radio as he was driven to Stangmoor Prison. ■

Publicity

- ▶ *The Mind of Evil* was previewed in a one-minute, eight-second videotape trailer which was voiced by Richard Bebb, after *Terror of the Autons* Episode Four at 5.38pm on Saturday 23 January 1971.
- ▶ In keeping with the trend set by *Terror of the Autons*, *Radio Times* included black-and-white photographs and the series logo with some of the cast listings for *The Mind of Evil*. Episode One had a shot of the Doctor leaning across the control console in the process theatre, while Episode Three had a small picture of the Doctor in close-up.

Broadcast

► *The Mind of Evil* saw a slight dip in the ratings after *Terror of the Autons*, although Episode Two got a notably larger audience. The fragmented nature of the ITV regions meant that *Doctor Who* had a wide variety of opposition in its Saturday slot. LWT screened its own show *Stewpot* with Ed Stewart for four weeks (also taken by Anglia and Grampian), later replacing this with wildlife documentaries from Anglia's *Survival* series. Many regions such as ATV, HTV, Tyne Tees, Border and Yorkshire screened the new Yorkshire sitcom *The More We Are Together*, while Granada opted for the Western *Bonanza*, Westward placed the similar import *Gunsmoke* and Southern initially ran episodes of *Voyage to the Bottom of the Sea*. Scottish screened the game show *The Sky's The Limit* and Ulster scheduled the local show *T-Time*.

► In mid-February, various ITV regions attempted to relaunch the latest science-fiction series from Gerry and Sylvia Anderson. Financed by ATV, *UFO* had made its début in an adult slot in September 1970 and failed badly. In many regions the series had been dropped midway through, and in February it was rescheduled in a family adventure slot to capture the *Doctor Who* audience. *UFO* entered the opposition slot on Southern on Saturday 20 February, followed a week later by ATV (which had aired an episode of *Land of the Giants* the previous Saturday). In the later weeks



of *The Mind of Evil*, opposition included the imported science-fiction adventure *Voyage to the Bottom of the Sea* on Tyne Tees and Scottish, *Gunsmoke* on Grampian and Kenny Everett's *Ev* on Anglia.

► At the Programme Review Board on Wednesday 3 February, head of serials Ronnie Marsh noted that there had been two telephone complaints about the opening episode, while Monica Sims – the head of children's programming – commented that the serial was “a very adult story on not a very pleasant theme, more like [the adult BBC1 drama] *Doomwatch*”. On Wednesday 10 February, Aubrey Singer, the head of features, suggested that the references to Mao Tse-Tung

Above:

The Brigadier tasks Captain Yates with moving the Thunderbolt missile.



Right:
The Doctor
and Jo assess
their situation.

during Episode Two could affect the sale of BBC product to China, but this idea was doubted by Huw Wheldon, the managing director for television. The following week, BBC2 controller Robin Scott commended Episode Three but felt that it was “a little frightening”.

- ▶ Shortly before the final serial, at the Board Review on Wednesday 3 March, audience data was presented to the BBC executives which indicated that 45 per cent of the *Doctor Who* audience was under 11, with 40 per cent between the ages of 11 and 14.
- ▶ James Towler reviewed Episode Five in the trade paper *Television Today* on

Thursday 4 March. This was his first experience of *Doctor Who* and he felt it was ‘a splendid effort’, the format being ‘a well-balanced combination of science fiction and Runtania’. He concluded that ‘a lot of expense had gone into this episode. It was money well spent. The young are no fools when it comes to picking out the best on television.’

- ▶ Sold to Australia in August 1971, *The Mind of Evil* was allocated an ‘A’ rating and was considered to be unsuitable for transmission at this time (the usual *Doctor Who* serial being rated ‘G’). It was not until 1986 that the serial was broadcast in Australia, by which time only a black-and-white telerecording

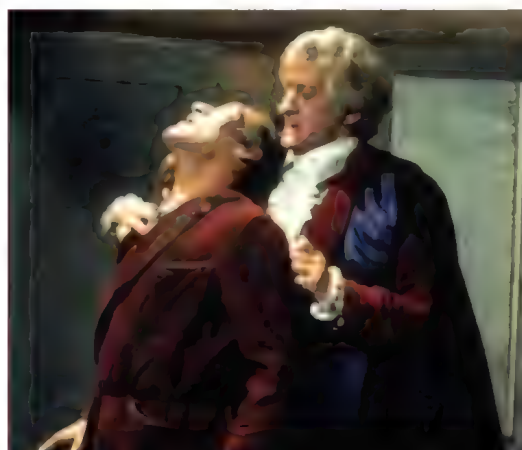
could be offered, since the colour videotapes had been erased in the mid-1970s. The same was true for North America where it was also syndicated as a TV movie running two hours, 16 minutes. The USA had however seen the serial in colour from 1972 up to around 1978, when *The Mind of Evil* formed part of a 13-serial package of Jon Pertwee stories marketed on 525-line videotape by Time Life to PBS stations.

► When originally screened by UK Gold from June 1993, the station was provided with only the TV movie compilation edition of *The Mind of Evil*, and so selected different episode endings when transmitting the serial in its six part form (eg Episode One ended with Dr Summers saying that Kettering drowned in an empty room). The serial was broadcast by BBC Prime from September 1995.

► A small amount of colour material consisting of sequences from Episode Six (including the opening titles, reprise, and a couple of later scenes set in the prison) was taped by a viewer on an American home video system from a 1970s transmission. The entire serial was later restored to full colour

by using the chroma dot recovery process which was able to extract the coded colour information from the existing black and white film prints for Episodes Two to Six. This information was not available on the film print for Episode One, so the colourisation of this episode was achieved by a combination of hand colouring by multimedia artist Stuart Humphryes, and motion estimation software.

► As part of the BFI's *Doctor Who at 50* celebration during 2013, the restored colour print of *The Mind of Evil* was shown at 2.30pm on Sunday 10 March and followed by a discussion with Katy Manning, Richard Franklin, John Levene, Timothy Combe and Terrance Dicks.



Left:
The Doctor uses his Venusian karate to pacify Barnham.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode One	Saturday 30 January 1971	5.15pm-5.40pm	BBC1	24'39"	6.7M (61st)	-
Episode Two	Saturday 6 February 1971	5.15pm-5.40pm	BBC1	24'31"	8.8M (54th)	-
Episode Three	Saturday 13 February 1971	5.15pm-5.40pm	BBC1	24'32"	7.5M (70th)	-
Episode Four	Saturday 20 February 1971	5.15pm-5.40pm	BBC1	24'40"	7.4M (63rd)	-
Episode Five	Saturday 27 February 1971	5.15pm-5.40pm	BBC1	23'34"	7.6M (58th)	-
Episode Six	Saturday 6 March 1971	5.15pm-5.40pm	BBC1	24'38"	7.3M (65th)	-

Merchandise

Far right:

The soundtrack to *The Mind of Evil* was released by BBC Audio in February 2009.

The serial was novelised by Terrance Dicks as *Doctor Who – The Mind of Evil* with a cover of the Master and the Thunderbolt missile by Andrew Skilleter.

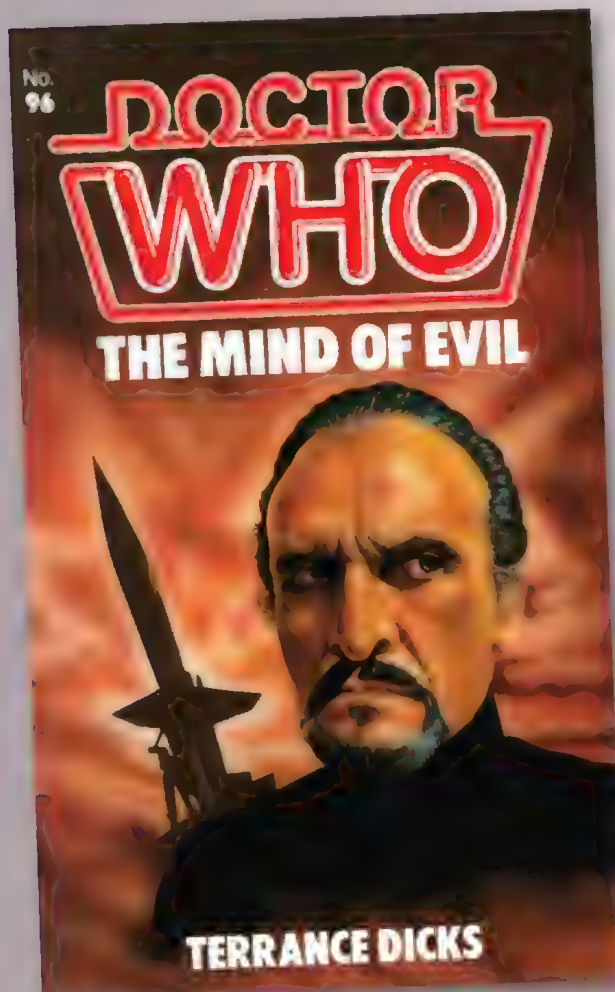
The hardback edition from WH Allen came in March 1985, with the paperback from Target, book number 96 in the *Doctor Who* library, issued the following July. *Doctor Who – The Mind of Evil* also formed part of *The Eighth Doctor Who Gift Set* of four Target paperbacks which was issued in 1985. The book was latterly issued (along with *Doctor Who and the Claws*

of Axos) in the *Doctor Who Classics* series by Star Books in March 1989.

The soundtrack to *The Mind of Evil* was released by BBC Audio in February 2009. It was narrated by and contained an exclusive interview with Richard Franklin. A talking book of the novelisation, read by Richard Franklin, was published by BBC Audio in April 2017. In October 2017, BBC Physical Audio released *Classic TV Adventures: Collection Two*, six narrated full-cast TV soundtracks of classic *Doctor Who* TV serials, including *The Mind of Evil*.

The Mind of Evil was released on BBC Video in May 1998. The story was in black and white but also included the only existing colour footage from Episode 6. In June 2013, 2|entertain released the newly colourised version of *The Mind of Evil* on DVD. This set came with the following extras:

- **Commentary** with actors Katy Manning, Pik-Sen Lim and Fernanda Marlowe, director Timothy Combe, producer Barry Letts, script editor Terrance Dicks and stunt arranger Derek Ware. Moderated by Toby Hadoke
- **The Military Mind: Making *The Mind of Evil*** – a look at the making of the story. Featuring actors Nicholas Courtney, Pik-Sen Lim and Fernanda Marlow, director Timothy Combe, producer Barry Letts and script editor Terrance Dicks
- **Now & Then: The Locations of *The Mind of Evil*** – visting the filming locations used in the story to see how they have changed over the years



Right:

The original novelisation, with a cover by Andrew Skilleter.

- **Behind the Scenes: Television Centre** – back in 1971, presenter Norman Tozer visited BBC Television Centre to find out what went on over 24 hours in the life of what was then an incredibly busy 'television factory'
- **Radio Times listings** in Adobe PDF format
- **1971 Kellogg's Sugar Smacks promotion**
- **Programme subtitles**
- **Production information subtitles**
- **Photo gallery**
- **Coming soon trailer**
- **Digitally remastered picture and sound quality**

The serial was available with issue 143 of GE Fabbri's *Doctor Who – DVD Files*, published in June 2014.

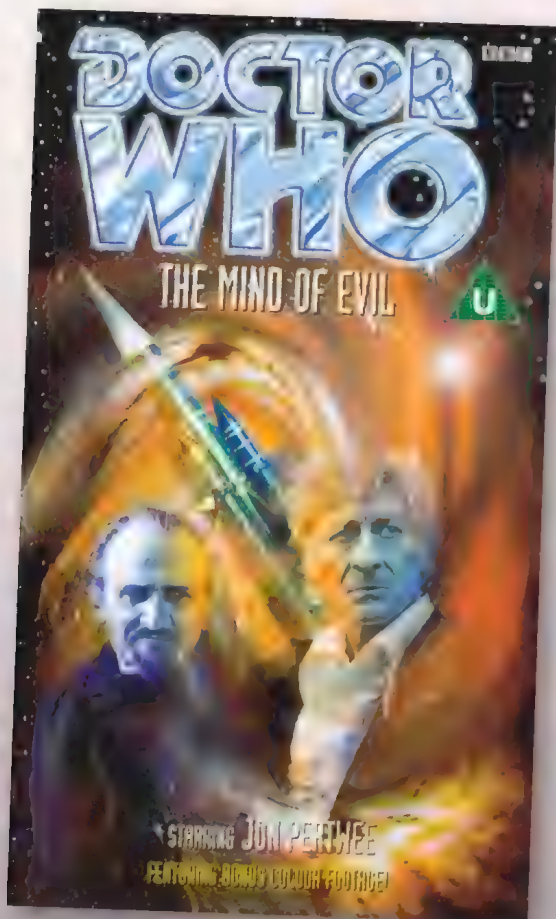
In 1972, one section of music from *The Mind of Evil* was used as a mono demonstration track on a flexidisc called *Sounds from... EMS*. This was an example of the sounds which could be obtained from synthesisers available from Brian Hodgson's new Electronic Music Studios

(London) Limited. Sections of the score for *The Mind of Evil* were then re-recorded in 1973 for a short suite of music entitled *The World of Doctor Who*, most notably the sequence of the Keller Machine attacking Benton in Episode Two. Compiled by Dudley Simpson with help from the BBC Radiophonic Workshop, this suite formed the 'B' side to the BBC single release of Simpson's theme to *Moonbase 3* (a BBC science-fiction drama series created by Dicks and Letts) released in October 1973. This stereo band of music also turned up on other records from the BBC, such as *Music from BBC Children's Programmes* in 1975 and formed part of the Silva Screen CD release *Doctor Who – Earthshock* in December 1992. A special BBC LP and cassette issued to celebrate 21 years of the Radiophonic Workshop contained a band of music entitled *Minds of Evil*, which was the attack on the Doctor by the Keller Machine heard at the end of Episode Three. The album, *BBC Radiophonic Workshop 21*, was issued in April 1979. Sound effects and music from *The Mind of Evil* were also included on *Doctor Who at the BBC Radiophonic Music – Volume 2: New Beginnings* released by BBC Music in May 2000. Music from the serial was included on the four-disc CD *Doctor Who: The 50th Anniversary Collection* from Silva Screen in December 2013 (with the tracks *The Master's Theme*, *Hypnosis Music*, *Dover Castle*, *Keller Machine Appears and Vanishes* and *Keller Machine Theme*); the same material was included on the 11-disc release in September/November 2014.

The 2017 Andrew Skilleter Target Art Calendar featured artwork from *The Mind of Evil* in April. ■



Above:
The DVD release of the story, with a cover by Lee Binding.



Left:
The cover to the original video release.

Cast and credits

CAST

Jon Pertwee Dr Who
with

Katy Manning Jo Grant
Roger Delgado The Master [2-6]
Nicholas Courtney... Brigadier Lethbridge-Stewart
Richard Franklin Captain Mike Yates
John Levene Sergeant Benton [2-6]
William Marlowe Mailer [2-5]¹
Haydn Jones Vosper [2-4]
Pik-Sen Lim Captain Chin Lee [1-3]
Kristopher Kum Fu Peng [2-3]
Raymond Westwell Prison Governor [1-3]
Michael Sheard Dr. Summers [1-4,6]
Patrick Godfrey Major Cosworth [5-6]
Simon Lack Professor Kettering [1]

Right:
Cameras roll
on the large
prison set in
the studio.



Neil McCarthy Barnham [1-3, 5-6]
Tommy Duggan Senator Alcott [2]²
Fernanda Marlowe Corporal Bell [1-4]
Clive Scott Linwood [1]
Roy Purcell Chief Prison Officer Powers [1-3]
Eric Mason Senior Prison Officer Green [1-3]
Bill Matthews, Barry Wade, Dave Carter,
Martin Gordon Prison Officers [1-4,6]
David Calderisi Charlie [4]
Johnny Barrs Fuller [5]
Matthew Walters Main Gates Prisoner [5]³

¹ Uncredited in reprise of Episode Six; credited in *Radio Times*

² Uncredited in reprise of Episode Three; credited in *Radio Times*

³ Uncredited on Episodes Three and Four

UNCREDITED

Leslie Weekes, Tony Jenkins Prison Officers
Desmond Verini, Dennis Balcombe, Phillip Webb, George Ballantine, Francis Batsoni, Leonard Kingston, Ned Hood, Cy Town, Alistair McFarlane, Paul Blomley, Roger Marsden, Wolfgang Van Jergen, Richard Atherton, Val Musetti, Michael Carter, Les Conrad, Les Clark, Derek Martin, Max Diamond, Bob Blane, Derek Chafer, Ricky Lancing, Johnny Clump, Pat Donahue, Michael Ely, Timothy Combe Prisoners
Desmond Verini, Dennis Balcombe, Phillip Webb, George Ballantine, Francis Batsoni, Leonard Kingston, Ned Hood, Cy Town, Alistair McFarlane, Paul Blomley Audience
Maureen Race Female Student
Charles Pickess, Charles Finch Medical Orderlies
Charles Marriott, Stuart Fell, Nick Hobbs UNIT Staff
Francis Batsoni Corpse of Cheng Teik

Charles Marriott, Stuart Fell Photographers
Paul Blomey Police Superintendent
Peter Roy Policeman⁴
Michael Ely UNIT Chauffeur⁴
Francis Williams African Delegate⁴
Jim Delaney Passer-by
Laurence Harrington
 Voices of Mr Carr and Transport Officer
Francis Williams Master's Chauffeur
Paul Tann Chinese Aide
Nick Hobbs American Aide
Charles Saynor Commissionaire⁴
Basil Tang Chinese Chauffeur⁴
**Marc Boyle, Alan Chuntz, Mike Stevens, Bill
 Horrigan** Stuntmen/Prisoners
B G Heath Milkman
**Dennis Balcombe, Roger Marsden, Leslie
 Weekes, Tony Jenkins, Charles Marriott,
 Michael Carter, Ian Elliott, Robert Bald, John
 Griffiths** UNIT Soldiers
Richard Atherton Police Inspector
Cy Town Medical Orderly
**Richard Atherton, Les Clark, Gordon
 Stoppard** Prison Officers
Les Conrad MP⁴
**Marc Boyle, Roy Scammell, Terry Walsh,
 Mike Stevens**
 Stuntmen/ Motor Cyclists/UNIT Soldiers
Frank Bennett, B G Heath, Gary Gregory
 Black Maria Drivers
B G Heath, Laurie Ayres Rocket Drivers
**Sergeant Herridage, Bombadier Andrew
 Graham, Gunner Kenneth Davenport, Lance
 Bombadier Robert Berkely, Bombadier
 Robert Thompson, Bombadier John Lamb,
 Sgt. David Talbot, Bombadier Barry Hall**
 Mercenaries/UNIT Soldiers
Billy Horrigan UNIT Corporal
Laurence Harrington
 Voices of Greyhound 7 and Chief
B G Heath Van Driver
Ted Novak UNIT Pilot
Bill Horrigan Stunt Double for Barnham

⁴ All cut from finished programme



CREDITS

Written by Don Houghton
 Title Music by Ron Grainer
 and BBC Radiophonic Workshop
 Incidental Music: Dudley Simpson
 Film Cameramen: Max Samett [3-6],
 Fred Hamilton [2-3; uncredited on 1]
 Film Editor: Howard Billingham
 [2, 4-6; uncredited on 1 and 3]
 Fights arranged by HAVOC [4]
 Action by HAVOC [5]
 Visual Effects: Jim Ward
 Videotape Editors: Sam Upton [6],
 Roger Harvey [6]
 Costumes: Bobi Bartlett⁵
 Make-up: Jan Harrison⁵
 Studio Lighting: Eric Monk⁵
 Sound: Chick Anthony⁵
 Special Sound: Brian Hodgson
 and BBC Radiophonic Workshop⁵
 Script Editor: Terrance Dicks
 Designer: Ray London
 Producer: Barry Letts
 Directed by Timothy Combe

⁵ Credited on Episodes One and Six only

Above:
 The dragon is
 brought to life.

Profile

DUDLEY SIMPSON

Incidental Music

Dudley George Simpson was born on 4 October 1922 in Malvern East, a suburb of Melbourne, Australia, to Charles, a postman, and Edna (née Stephens).

He played piano by ear from age four, only receiving formal tuition from 11. At 13 he won a piano competition on radio station 3AW and became accompanist on their Saturday children's show.

During WWII, he served in New Guinea, driving trucks with the AASC. A Japanese attack injured Simpson's left hand but stints as a concert party pianist helped his rehabilitation.

Post-war, he earned a diploma in music with honours at the Melbourne Conservatorium of Music. While playing piano in hotel bars and restaurants, he was spotted by the Borovansky Ballet. Becoming associate conductor/musical director with the company, he met British ballerina Dame Margot Fonteyn in 1957, who suggested Simpson try his luck in Britain.

Previously married to ballerina Jennifer Stielow from 1950, he met second wife Jill Bathurst, another ballet dancer, at the Borovansky. They married in 1960 and had three children: Karen, Alison and Matthew.

Simpson had relocated to the UK by 1958, and became guest conductor at the Royal Opera, then musical director and principal conductor on Fonteyn's world tours with the Royal Ballet.

Looking to compose, he met TV producer Gerald Glaister at a party, who commissioned Simpson to write for single



play *Jack's Horrible Luck* (transmitted 14 August 1961), composing on an old piano bought for £5. He next wrote for Glaister's wartime resistance drama *Moonstrike* (1963/4), its theme even issued as a cover version single by Ron Goodwin.

Many TV themes and incidental scores followed, including thrillers *Epitaph for a Spy* (1963), *Detective* (1964), *Curtain of Fear* (1964), Naval costume thriller *Triton* (1968) and its sequel *Pegasus* (1969).

He wrote for classic serials *Lorna Doone* (1963), *Kidnapped* (1963), *Mary Barton* (1964), *Esther Waters* (1964) and *The Scarlet and the Black* (1965) and contributed to play anthologies *Story Parade* (1964), *The Wednesday Thriller* (1965), *Thirty-Minute Theatre* (1965-70), *Out of the Unknown* (1965-71) and *Theatre 625* (1967). He also conducted the English Chamber Orchestra for *Peter and the Wolf* (1965).

Simpson's first *Doctor Who* score came via associate producer Mervyn Pinfield, previously a director on *Moonstrike*. For

Planet of Giants [1964 – see Volume 3] contrasting piccolo and tuba emphasised its minuscules and giants theme. He returned for *The Crusade* and *The Chase* [both 1965 – see Volume 5], while on *The Celestial Toymaker* [1966 – see Volume 7] created a clockwork effect using organ, clarinet, xylophone and woodblocks.

The Underwater Menace [1967 – see Volume 9] marked Simpson's first involvement with the BBC's Radiophonic Workshop, using their proto-synth of oscillators lashed-up to a monophonic organ keyboard. He redeployed this on *The Macra Terror*, *The Evil of the Daleks* [both 1967 – see Volume 10] and *Fury from the Deep* [1968 – see Volume 12] to provide aggressive electronic bass notes.

The Ice Warriors [1967 – see Volume 11] featured soprano Joanne Brown over the opening credits, Simpson reproducing this ethereal effect on *The Space Pirates* [1969 – see Volume 14].

Until 1968, many *Doctor Who* serials still used stock music and special sound, and in this decade Simpson wrote to scripts and rough timings, his cues later crudely edited to fit onscreen action.



Though freelance, he was virtually the 'in-house' composer from *The Seeds of Death* [1969 – see Volume 14] onwards. Additionally, producer Peter Bryant took him from *Doctor Who* to RAF drama *Special Project Air* (1969) and three series of *Paul Temple* (1970/1).

Simpson missed just eight 1970s *Doctor Who* serials, with Carey Blyton composing *Doctor Who and the Silurians* [1970 – see Volume 15], *Death to the Daleks* [1974 – see Volume 21] and *Revenge of the Cybermen* [1975 – see Volume 23], and the Radiophonic Workshop's Malcolm Clarke scoring *The Sea Devils* [1972 – see Volume 18].

From *Terror of the Autons* [1971 – see page 54] Simpson wrote to timecoded videos, a technology imported from Germany after frustrations on *Paul Temple*, enabling him to compose to the second. This season used the Workshop's compact EMS VCS3 synthesiser for its almost-totally electronic scores. Though hugely beneficial, timecode shortened Simpson's time to produce scores to completed footage. He often drove late nights to deliver music from his home in Esher to his sheet music copier in Surbiton and on one occasion was stopped by police.

Above: Dudley Simpson's first score for *Doctor Who* was *Planet of Giants* in 1964.

Left: Simpson conducts *Peter and the Wolf* in 1965.



Above: Simpson appeared in 1977's *The Lively Arts: Whose Doctor Who*.

The 1972 series utilised the Workshop's new EMS Synthi 100, installed April 1971, a room-sized collection of VCS3 machines, also known as the Delaware (after the Workshop's Delaware Road address). Simpson added Delaware music to his eight-track tape of his acoustic studio session, assisted by the Workshop's Brian Hodgson and, later, Dick Mills.

Simpson and Hodgson also collaborated as Electrophon, releasing *In a Covent Garden* (1973), an album of electronic arrangements of classical music. Tracks later appeared on *The Robots of Death* [1977 – see Volume 26].

From the 1973/4 series, BBC politics denied Simpson Workshop access, forcing him to hire a Yamaha EX-42 organ or Korg PE2000 synthesiser, a problem resolved when his keyboard player Leslie Pearson bought his own expensive synth.

Simpson felt their futuristic feel was vital, as he told *Doctor Who Magazine's* Patrick Mulkern and Richard Marson in 1985: "All of a sudden I had to do *Doctor Who* with all music, simple music, and it wasn't as good. You know, I needed those effects, just that little bit, to lift it and make

it gel as science fiction, rather than as pure drama."

Recording the score for two episodes, usually 10 minutes per episode, in a three-hour recording session at BBC Lime Grove, budgets typically allowed for five players, occasionally swelling to eight. Electric organ featured alongside French horn, trumpet, clarinet, oboe, saxophone and glockenspiel-like marimba. Kettledrum timpanist Tristan Fry, later of rock band Sky, provided an array of percussion.

Simpson made two screen appearances, in *The Talons of Weng-Chiang* [1977 – see Volume 26] as the Palace Theatre's band conductor, and in BBC2 documentary *The Lively Arts: Whose Doctor Who* (transmitted 3 April 1977), discussing adding cello, marimba and car springs to a scene.

Director Douglas Camfield decided to use stock music by Delia Derbyshire on *Inferno* [1970 – see page 6] and Geoffrey Burgon's sparse cellos and flutes for *Terror of the Zygons* [1975 – see Volume 23] and *The Seeds of Doom* [1976 – see Volume 25]. He didn't use Simpson on *Blake's 7* either, preferring stock on his episode *Duel* (1978).

This fuelled rumours of a feud, yet when Philip Hinchcliffe left *Doctor Who* to produce *Target* (1977/8), utilising Simpson for its

Right: *City of Death* is considered by many to be Simpson's most successful score.



funky theme and incidentals, Camfield happily used Simpson on his two episodes.

Alongside his prolific *Doctor Who* output, Simpson contributed to *The Last of the Mohicans* (1971) and sequel *Hawkeye, the Pathfinder* (1973), Gerald Glaister's *The Brothers* (1972), children's thriller *The Long Chase* (1972), *A Little Princess* (1973), *A Pin to See the Peepshow* (1973), *Microbes and Men* (1974), acclaimed documentary series *The Ascent of Man* (1973) and provided themes to *The Venturers* (1975), *North and South* (1975) and *Headmaster* (1977). He scored prestige costume serials *Madame Bovary* (1975) and *The Lost Boys* (1978), and orchestrated Margot Fonteyn's *The Magic of Dance* (1979). For ITV, he contributed to Salvation Army drama *Sally Ann* (1979).

Other science-fiction included *Moonbase 3* (1973), the hypnotic theme for ITV's *Doctor Who* rival *The Tomorrow People* (1973-9) and the theme and incidentals for all but two episodes of *Blake's 7* (1978-81).

His final *Doctor Who* credit came on *The Horns of Nimon* [1979/80 – see Volume 31]. He scored 62 *Doctor Who* serials in all, covering almost 300 episodes.

He called *Doctor Who* his “baby” and in the 1973 *Radio Times Anniversary Special* explained: “I always find *Doctor Who* very hard to write for. Some of the stories are romantic, some dramatic, some straight sci-fi. But I always treat it as serious drama and try to give the music a sense of doom.”

Invited to lunch with incoming producer John Nathan-Turner in 1980, Simpson was told his services were no longer required. The budget-conscious Nathan-Turner shifted to all-electronic scores, using in-house Radiophonic Workshop composers.

Simpson continued to score Sunday serials for Barry Letts; *Katy* (1976), *Rebecca of Sunnybrook Farm* (1978), *The Legend of King Arthur* (1979), *Sense and Sensibility* (1981), *Stalky and Co* (1982), *Dombey and Son* (1983),



Goodbye, Mr Chips (1984), *Oliver Twist* (1985) and *The Diary of Anne Frank* (1987). He also wrote for BBC Shakespeare entries *Hamlet* (1980), *The Winter's Tale* (1981), *Henry the Sixth* (1983), *Richard the Third* (1983) and *Titus Andronicus* (1985). On ITV he scored kids' comedy *Supergran* (1986/7), and two *Tales of the Unexpected* episodes, aired 1988.

Retiring to Australia in 1987, he soon returned to reside part of the year in Kinsale, Ireland, where he conducted the 1990 album *Over the Sea to Skye* for flautist James Galway. A heart condition saw Simpson resettle in Sylvania, Sydney.

In 1993 a CD of *Pyramids of Mars* [1974 – see Volume 24] and other early Tom Baker scores was issued, recreated by composer Heathcliff Blair.

Simpson attended the *Doctor Who* prom at the Royal Albert Hall in 2013 during his last visit to the UK, where highlights from *City of Death* [1979 – see Volume 31] were played. Simpson died on 4 November 2017 in Australia, aged 95.

Speaking to *Doctor Who Magazine's* Tim Gibbels in 1993, he summed up his contribution: “My stuff might have been a bit corny but it had impact.” A modest appraisal for defining the sound of 1970s *Doctor Who*. ■

Above:
The Horns
of Nimon
was Dudley
Simpson's
final score for
Doctor Who.



THE CLAWS OF AXOS

● STORY 57

When the golden-skinned Axons arrive on Earth, offering to share the miracle of Axonite, only the Doctor is suspicious. His fears soon prove correct when it transpires that the Axons are in league with the Master, and intend to devour the Earth's energy.





THE CLAWS OF AXOS

'THE LATEST ALIENS TO
VISIT EARTH WANTED TO
BE OUR FRIENDS.'

Introduction

Given the limitations of the Doctor being stranded on Earth and unable to travel in time, the production team tried hard not to rely too much on the plotline of the Earth being invaded – and they found a number of ingenious ways of getting around this problem. In the case of *The Claws of Axos* the initial twist was that the latest aliens to visit Earth wanted to be our friends – offering us a gift that would revolutionise our lives. And when their true motivations were uncovered, it wasn't anything as simple as occupying the Earth and either killing or enslaving humanity. Axos was a parasite that was going to absorb all of the Earth's energy. With the help of the Master, they also wanted to learn the secrets of travelling in time.

This technique – of devising slightly more elaborate schemes for the alien menace of the week – was picked up by writer Russell T Davies when he resurrected the series. Like Axos, the Slitheen family seen in *Aliens of London/World War Three* [2005 – see Volume 49] wanted the Earth as a source of power.

The manner in which Axos was dispatched was, like their strategy, another original innovation. New writers Bob Baker and Dave Martin had the Doctor trap Axos in a time loop – passing constantly through the same points in time and space. This idea proved particularly popular during the 1977/8 series when whole planets were said to be timelooped in *Image of the Fendahl* [1977 – see Volume 27] and *The Invasion of Time* [1978 – see Volume 28]. Time loops were used again in

the years that followed: in *The Armageddon Factor* [1979 – see Volume 30] and *Meglos* [1980 – see Volume 32].

Like the Nestene Consciousness that preceded it at the beginning of the 1971 series, Axos was seen in different forms. It appeared as a series of gold humanoid figures, and as a writhing mass of blood-red tentacles! These arresting visual manifestations made Axos an ideal monster to bring back in spin-off media – notably in comic-strip form and in a brief appearance in an episode of the *K9* TV series. The distinctive voice of Axos-actor Bernard Holley also made this alien entity an ideal choice for resurrecting on audio.

In the world of TV *Doctor Who*, Axos may have remained trapped in its time loop, but the creativity behind the original story obviously gave this insidious lifeform enough power to live on. ■

Below:

The Slitheen family want to sell the Earth as fuel.



EPISODE ONE

UNIT's radar station detects an object approaching Earth. [1]

The Brigadier, meanwhile, has enough on his plate. Mr Chinn of the Ministry of Defence wants to know who the Doctor is, while Bill Filer from the Washington HQ has a report on the Master. Yates has news that a UFO is approaching Earth. The Doctor calculates that it will land on the south-east coast, the site of freak weather conditions.

Chinn orders a nuclear missile strike against the UFO, but as the missiles approach the target, it disappears. The missiles are aborted and the alien craft lands near the Nuton Power Complex.

The first person to approach the alien craft is a tramp. [2] A tentacle drags him inside, where he is analysed, absorbed, processed and rejected.

Filer is the next on the scene. He is also grabbed by a tentacle and dragged into

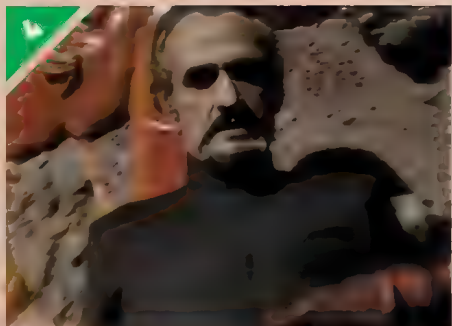
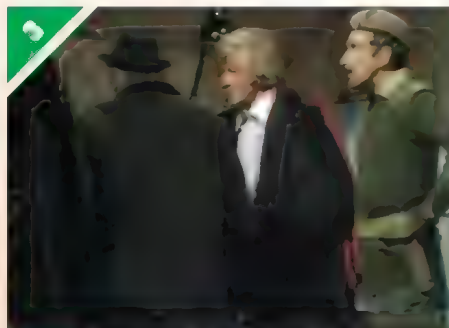
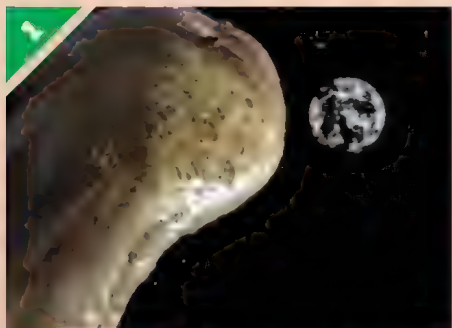
the craft. Then the Doctor and Jo arrive with UNIT accompanied by Sir George Hardiman and Professor Winsor from the Power Complex. UNIT's mobile HQ detects a heartbeat coming from the craft, and then a voice: "Axos calling Earth. Fuel systems exhausted. Request immediate assistance." [3]

The Doctor, the Brigadier, Hardiman, Winsor and Chinn enter the alien craft leaving Jo at HQ. Then Benton discovers Filer's car and the desiccated remains of the tramp.

Filer wakes up in a cell with an unexpected cellmate – the Master! [4]

Jo enters the craft and hears Filer calling for help. The Doctor's group, meanwhile, is welcomed by four humanoid figures. [5] One of them, an Axon man, explains that they wish to stay until their craft has been replenished. In return, they offer a gift; a substance called Axonite. They show its potential by enlarging a frog.

Elsewhere in the ship, Jo is surprised by a creature that is a mass of tentacles. [6]





EPISODE TWO

The Doctor hears Jo scream. When he and the Brigadier find her, she has fainted.

Hardiman is keen to use Axonite for the benefit of humanity. A sceptical Doctor suggests they analyse it first. [1]

Chinn calls the Ministry from the UNIT mobile HQ, requesting special powers, then speaks to the Axon man, asking that Britain has sole rights to Axonite.

The Brigadier and company return to the mobile HQ to find that the regular army has taken over. Captain Harker places the Brigadier, Yates and Benton under arrest. [2]

The Axons create a duplicate of Filer. The Axon man speaks to the Master, who has led Axos to Earth in return for his freedom, the death of the Doctor and the destruction of all life on Earth. [3]

Axos instructs the Axon Filer to capture the Doctor. The real Filer wakes

up in a cell, and works himself free of his restraints.

At the Power Complex, the Doctor suggests using Winsor's light accelerator on the Axonite: "If it is a thinking molecule, it should analyse itself!" [4]

Axos agrees to release the Master, as it still possesses his time capsule. The Master leaves Axos – and Filer slips out after him.

The Doctor is alone in Winsor's laboratory when he is attacked by the Axon Filer. [5] The real Filer arrives and after a struggle, the Axon Filer is destroyed in the particle accelerator.

Harker confines the Brigadier, Jo and Filer to Hardiman's office, but they overpower him and escape.

The Doctor places the Axonite in the accelerator to force it to analyse itself. Jo and Filer rush in, followed by Winsor, who is electrocuted. The Doctor realises the Axos ship, the Axons and Axonite are one creature. Then an amorphous Axon monster forms and two more burst in! [6]

EPISODE THREE

The creatures knock out Filer, transform into their humanoid forms and lead the Doctor and Jo back to Axos. [1]

The Brigadier orders two soldiers to take Filer to the medical wing, then Harker informs Chinn that he has been ordered to hand over command to the Brigadier.

Chinn is lambasted by the Minister and is instructed to implement the worldwide distribution of Axonite immediately. [2]

The TARDIS is installed in Winsor's laboratory, supervised by Benton and a general – who is actually the Master in disguise! The Master unlocks the TARDIS and goes inside.

By threatening to age Jo, [3] Axos forces the Doctor to give up the equations for time travel, which show the power required is beyond Axos' capacity. But with the additional output of the Nuton complex, it will have enough power.

Filer recovers and tells the Brigadier that Axonite is a threat to the whole world. The Brigadier confronts an Axon in the complex as it reverts to its tentacular form. [4] It kills three UNIT soldiers and enters the nuclear reactor.

The Master fails to get the Doctor's TARDIS working: "You may as well try to fly a second-hand gas stove!" [5] He emerges, unaware he is being observed by the Brigadier, Yates, Benton and Hardiman. They take him prisoner – as Hardiman warns that the reactors are about to go critical. The Master offers to prevent a disaster in return for his freedom and the Brigadier is forced to agree. The Master's plan is to channel the power into the TARDIS and then feed it back to Axos in one devastating surge.

Axos attempts to time-travel, only to find it has insufficient power. The Doctor escapes in the confusion and releases Jo.

The Master channels the power from the TARDIS into Axos, which will kill it – along with the Doctor and Jo! [6]





EPISODE FOUR

The Doctor and Jo face nightmarish visions [1] but make it outside.

The Master emerges from the TARDIS expecting to be congratulated. But Hardiman says Axos is now feeding the power back at them! He disconnects the cables – but at the cost of his life.

The Master attempts to leave, but the Doctor blocks his way. He explains that Axos will soon consume every living thing and he needs the Master's help to defeat it. [2]

In Winsor's laboratory, Filer tells Jo he thinks the Doctor and the Master are up to something, while in the TARDIS, the Doctor suggests to the Master that they escape together. The Master agrees and proposes they use the trigger mechanism from the light accelerator to dematerialise.

Axos activates its nutrition cycle and takes off. Benton drives Yates away and they both fend off an Axon attack. [3]

The Doctor leaves in the TARDIS with the Master, materialising inside Axos. He offers to give it the power to conquer time by linking their drive systems so then they can join forces against the Time Lords. [4]

The Brigadier, Jo and the others are besieged in the laboratory – and then the Axons energise the light accelerator, which will keep on accelerating until it explodes.

In the TARDIS, the Master realises the Doctor has set it in a time loop. He flees in his own TARDIS.

The Axons dissolve as the Doctor traps Axos in a time loop. But he will be trapped too, unless he can break free... [5]

The light accelerator overloads, and the Brigadier, Jo and the others rush outside and take shelter as the complex is destroyed. The TARDIS materialises in the wreckage and the Doctor emerges unharmed. [6] He explains that Axos is trapped in a time loop but that the Master could have got away.

Pre-production

Late in 1968, writers Bob Baker and Dave Martin, who were part of the Bristol-based Marker Films, submitted a sitcom script to the BBC. Titled *A Man's Life*, it concerned a new army recruit and was based on the experiences of Keith Floyd who would later achieve fame as a TV chef. Months later, the writers were phoned by BBC producer Derrick Sherwin who invited them to London. He and script editor Terrance Dicks had been impressed by the script, which had ended up on Dicks' desk; it was fast, funny and reminded them of their own National Service days. Baker and Martin were given a merry reception in the BBC bar by Sherwin, Dicks, producer Peter Bryant and assistant script editor Trevor Ray. After discussing the sitcom, Dicks told the astonished writers, "We do *Doctor Who*" – and asked them to deliver a storyline.

Although Baker and Martin had watched *Doctor Who*, they were unaware of the format changes then underway. Their initial storyline, *Doctor Who and the Gift* – written for Patrick Troughton's Doctor – was extremely long. The narrative started from Baker's notion of a massive pulsating space-brain shaped like a jellyfish which, able to project itself into any form, landed as a huge skull in Hyde Park one lunchtime; inside was a humanoid race which, although offering a wonderful gift, intended to destroy the Earth. The storyline included galactic battles and a cliffhanger in which a spaceship pilot (who was either strapped to or turning into a giant carrot) was to be seen crashing into Hyde Park and Battersea Power Station was blown up.

Dicks commissioned the first of six scripts as a trial piece on Monday 1 December 1969 with a target delivery date of Friday 2 January 1970. The writers worked in Martin's barn; Baker concentrated on plot while Martin (who did the typing) developed characters and jokes. The script was delivered on Monday 6 April – but was immediately rejected.

The impressive ideas in the storyline were felt to be disconnected, and new producer Barry Letts disliked the skull spaceship. The writers lacked the discipline of storytelling on a limited BBC budget; after giving them a great deal of advice, Dicks recommissioned a revised six-part storyline, *The Friendly Invasion*, that same day – 6 April – for delivery by Friday 8 May. The writers delivered exactly on deadline. This version seemed even longer but, twisting 'alien invasion' cliché by having the 'nice' aliens turn out to be evil, it pursued a concept which Letts favoured. Themes involving trade, greed

Right:

The perfect Axon family.



and capitalism were worked in, but the narrative still contained too many ideas, forcing Dicks to have another rethink.

In redrafting further that summer, the so-called 'Bristol Boys' were asked to incorporate the Master, the Doctor's new Time Lord nemesis, into their narrative; Baker felt the villain fitted in badly. By this time, the story was called *The Axons*; the name of the monsters was derived from that given to nerve endings which convey messages from the brain. The concept of the reproducing cell, Axonite, was inspired by articles published in 1970 about the creation of an artificial 'living cell' by English biologist James Danielli.

Notes from Dicks

In later breakdowns for the serial, a film sequence was planned of the Master overhearing Winsor's instructions about having the TARDIS collected in Episode Two. Episode Three was then to have the Master arriving at the UNIT motor pool as the TARDIS was being loaded, and the outline also had the Brigadier telling Yates and Benton about the Doctor vanishing as well as stock footage of jets. In Episode Four, the Master's TARDIS was 'a round, organic-looking object in the spacedome'.

Dicks commissioned a script for *Gift* Episode One (of Four) on Friday 11 September with a target date of Monday 21 September. On Monday 14 September, Dicks wrote to Baker and Martin regarding their script for Episode One saying it was generally acceptable but more of Filer was needed and the Axons' appearance should be minimised. Dicks further responded on Thursday 1 October saying that it was too short. Because the script underran, Dicks sent scripts for the first episodes of *Terror of the Autons* [1971 – see page 54]



and *The Mind of Evil* [1971 – see page 94] to Baker and Martin to indicate the quantity and layout required. Dicks also wanted clarification of the roles of Filer and Chinn (the latter was envisaged as either a 'Little Englander' or as a Parliamentary head of committee). He suggested that the alien Spacedome interior should be organic, almost woven (as opposed to looking manufactured) and that it should suck life from around it, killing nearby animals and vegetation. Considered too similar to events in *The Ambassadors of Death* [1970 – see Volume 15], the planned revival of the Axon crew with isotopes was dropped – and the effect of Axonite was to be demonstrated on a six-foot rat. Dicks also pointed out that episodes were now recorded in pairs, so the writers should aim to keep the sets the same and allow for four minutes' film per episode (which was to be concentrated in Episodes One and Four). Dicks concluded by saying that the serial would be the third to be shown in the 1971 series.

With the director joining the production in the first week of November, Dicks needed a rewritten Episode One by Friday 16 October; the remaining three scripts were due within the next three

Above:

The Master is responsible for bringing the Axons to Earth.



Above:
Teenage
Axons.

weeks. The next episode of the serial was commissioned on Sunday 18 October for delivery by Sunday 25 October. A revised draft of the first instalment of *The Axons* was delivered on Saturday 24 October, and by Wednesday 28 October, a first version of Episode Two had been received. The final two instalments were commissioned on Thursday 29 October for delivery on Monday 9 November.

There were numerous differences between the rehearsal scripts and the transmitted serial. Episode One contained more dialogue between Chinn and Lethbridge-Stewart in which Chinn remarked that the Brigadier treated UNIT like his private army. Based on a local character called Burt Roach who drank in Baker and Martin's lunchtime pub, Pigbin Josh, the 'whiskery old tramp' who found the spacedome in the woods, was given scripted Bristolian phonetic mutterings: "Furge-thangering muck-witchellers rock-throbbin' this time o'day. Ur bin oughta gone put thickery blarmdasted zoines about, gordangum, diddendum? Hawer froggin' law onnum, shouldnum?" Josh's capture by Axos came when 'a root-like tendril slithers out from under the dome, and lies still in Josh's path. He... walks over the root - which rears up and strikes at him wrapping itself round him like a snake... There is a crackle like static, and

Josh goes limp.' Inside Axos, there was to be: 'Just a suggestion of the organic interior of the spacedome... a lumpy, shiny floor that occasionally pulsates with light... A soft sinister voice - to be instantly recognisable - whispers the results of the light-interrogation. Axos voice over whispering, sibilant.' As Josh was absorbed, 'cracks appear in his face as in dry mud'. After scenes showing Filer in a 'dark green American Ford travelling at speed along the motorway', the American arrived in a scorched area of quarry where he found Josh's bike beside Axos. He saw a tendril emerge from the spacedome and was still trying to determine its origin when UNIT arrived. Later, Filer emerged from hiding and was caught by the tendril. Following the arrival of Sir George Hardiman ('burly ex-RAF head of the complex') and Malcolm Winsor ('a much younger man, head of Research and Development'; the character's first name was not used in the finished programme), the Brigadier announced that they were entering Axos. The soldiers stood by as the Doctor (referred to as 'Doctor Who' throughout) examined the bike. The Brigadier's troops were to open fire as the spacedome entrance opened, whereupon the Doctor was to sigh angrily. Jo slipped through the spacedome's 'iris door' while Benton showed Yates the corpse in the woods.

Axos was referred to as a 'spacedome': 'a pulsating amoebic shape' with a 'dully shining entrance dome' which opened like 'an iris rather than a simple sliding door... Stretching open like an anemone.' Inside: 'the whole feel of the spacedome is organic... pale circular corridors and recesses, uneven, veinous glistening slightly, like a series of caverns, or the inside of an artery'. The brain area of Axos was: 'the cerebellum of the spacedome [with] honeycomb walls of glowing light'.

As the 'magic eye' scanned the UNIT party: 'A retinal screen – a fish-eye lens monitor – shows a distorted image of the person.' And the controlling core was described as 'the "Eyeball"-stalk "soul" of Axos – a slender column, surmounted by a veined swivelling globe. The "Eye" area is golden, and the dilating pupil is black.'

Axon family

The human Axons were introduced as: 'a group of figures... revealed as the beautiful Axon "family"... the Adman's dream "Cola-Cola" family... The Axon Man has his arm protectively round the Axon Woman's shoulders and the two children stay close to their "mother". A rather emotional Victorian type-pose – despite their silvery spacesuits.' They speak: 'with difficulty at first, gradually getting used to the "alien" tongue. Accent colourless mid-Atlantic.' The Axon monster which appeared at Episode One's cliffhanger was described as 'an Axon begins to "grow" out from the wall. It passes through the various stages of Axon Monster as it starts to become human.' There were references to the monster's 'tendrilly hand', and also the 'repersonalisation' process through which the monster becomes a golden humanoid standing over Jo. Later, 'The Axon Woman is reabsorbed into the living

wall of Axonite,' and when the Doctor analysed Axonite, the Axon Man decomposed 'clutching his face: a quick glimpse of a streaming boiling glob streak running down through his fingers'.

In the script, the Axon Man claimed that "all our worlds are totally – and permanently entropised" and demonstrated Axonite, 'a dark knobbly spiral-shaped object on a low control plinth... it seems to glow different colours'; he explained how Axonite had sub-atomic particles which behaved "in an ordered rather than a random fashion. They can be programmed and organised so that every molecule acts as a microcomputer which is, in turn, linked to every other molecule."

Originally, where the Doctor's party emerged from Axos, they were to find UNIT surrounded by army troops; this was rewritten to take place in studio. Commenting on Josh's corpse, Jo said: "Must have been directly under the ship's landing blast area." The Doctor examined a root which he had picked up, but it crumbled to dust: 'Desiccated, dehydrated. Burnt out from within. Like the body.' They puzzled over the fact that Filer's car was not scorched. The fake Filer was intended to breathe heavily, speak in a monotone and be immune to the Doctor's Venusian karate; once forced into the cyclotron, it was to become 'a mass of boiling axonite glob – which burns away to nothing'. The Master's TARDIS was described as a 'plain white dome'. On leaving Axos, the Master pretended to collapse and then blasted the army guard with his laser gun (from *Terror of the Autons*). The energy noise of

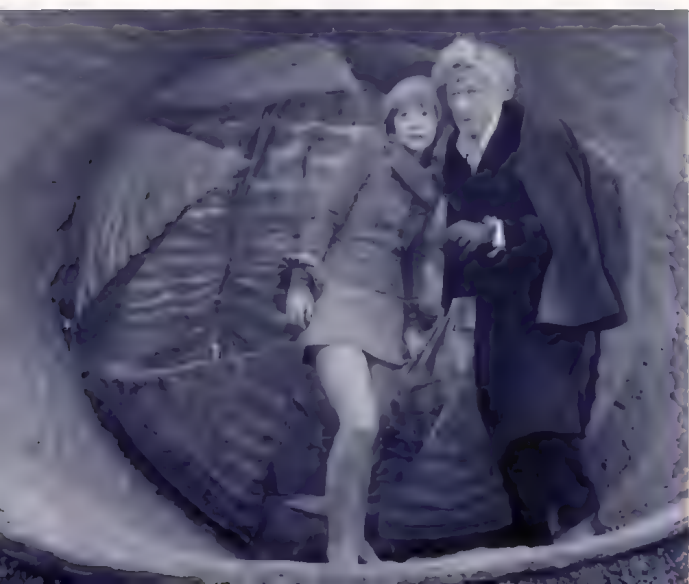
Connections: Swash his buckle

▶ When Jo asks if Filer is going to handle the Master single-handed, Filer retorts, "No, no, that was Errol Flynn." Errol Flynn (1909–59) was the star of early, swashbuckling Hollywood action films such as *Captain Blood* (1935) and *The Adventures of Robin Hood* (1938).



Left:

The Doctor and Jo emerge from Axos.



the Axonite was emphasised ('the "zizz" redoubles in strength') – and, at the episode's climax: 'The axonite glob bursts the viewing section open and spills out into the lab... "zizzing"... its pseudopodia run towards them... tendrils and glob mixed up together.' The Doctor and Jo are confronted by: 'three Axons – faces partly dissolved to glob... tendrilly hands reach out towards them...'

On Wednesday 4 November, Dicks informed the writers of other changes he wanted; Winser's lab would replace another set which had been planned, the light accelerator would be damaged rather than destroyed, Yates would set up cameras to watch the spacedome and much of the planned narrative for Episode Four was redefined.

In Episode Three's script (delivered with Episode Four on Monday 9 November), the Axons surrounded the Axonite glob and it became a fourth Axon; the Doctor and Jo were stunned by a crackle of energy. There was an extended warning from the Axon Man to Hardiman about Axonite going critical as a consequence of the Doctor's tampering. In Axos, Jo referred to the tendrils holding her as "slimy" (references to 'tendrils' were later revised to 'claws'), but the Doctor was fascinated to find himself inside the creature, commenting that this must be how Jonah felt inside the whale. Chinn

accused the absent Doctor of sabotage and suggested that Winser was killed trying to stop him. The Axons proposed taking the stunned Filer to Axos for 'treatment', but the Brigadier stopped them. Initially, the visiphone conversation between Chinn and the Minister contained comments on



how "the Soviets and Americans are holding a nuclear trigger to Britain's head... we face the threat of nuclear attack". Chinn claimed that he'd warned that the Doctor was an alien saboteur. A scene in Hardiman's office, removed before rehearsals, featured the Brigadier arguing with Chinn over the message sent from UNIT HQ, warning that Axonite was a trap and saying that they needed to speak to Filer when he recovered. Another redundant scene in Hardiman's office was removed; in this, the Brigadier demanded to search Axos and the Axon agreed, whereupon the Brigadier instantly declined and went to check on Filer. Originally, the Master was to be shown arriving in the UNIT lorry disguised as a general.

There was more Axos/Doctor dialogue regarding how the Doctor would replace the Master and allow Axos to conquer the universe by means of space/time travel: "We shall become the entire universe. There will be nothing that is not Axos." As the Doctor thought the equations, tendrils from the base of the 'eyeball' attached themselves to his temples ('It should look as if they have grown into his skull').

Chinn's survey of the global map included more dialogue concerning

Connections: Cape name

- When distributing Axonite to the world, Chinn sends 10 units to Cape Kennedy, Cape Canaveral in Florida was known as Cape Kennedy from 1963 to 1973.





Aldermaston, Cambridge, Woomera and Houston; there was also to be additional film showing the Axon Man 'depersonalising'. In the subsequent attack, two UNIT guards at the reactor doors were having a quick cigarette while pretending to examine the padlocks when: 'Omigawd! The Axon is now absolutely terrifyingly lumpen and tendrilly.' When the Master was captured, he used the general's voice – and Benton realised that he had been duped earlier.

The Doctor and Jo's escape

The script of Episode Four indicated that the Doctor and Jo's escape through Axos should use Colour Separation Overlay (CSO) effects 'similar to the "trip" sequence in *2001*' (a reference to Stanley Kubrick's landmark 1968 movie); doors opened to reveal 'a particularly foul depersonalising Axon reaching out jerkily for their faces... falling to the floor... where it becomes a shapeless lump'. As the Doctor and Jo emerged from Axos, they saw 'all the grass, weeds, shrubs, etc. are dead and dying – very much the "blasted heath" look', with 'blasted heath' being a quotation from Shakespeare's *Macbeth*.

A TARDIS scene was cut before rehearsals: as the Master struggled to shut down the controls, he muttered, "This is what you get for volunteering," – and emerged from the TARDIS to say that he had "no intention of becoming a martyr". After the Brigadier's abortive struggle to save Hardiman, 'Hardiman (or his stuntman substitute) is blown several feet by the explosion'. When the Master attempted to escape, Filer shoved his gun against the Master's head and, 'in real "Little Caesar" [sic] style', said: "One move and believe me I'll blow your head off." The subsequent scene in Hardiman's office was at first far longer: the Doctor discussed the power convulsion with the Master, and said that he may return the favour some time.

It was indicated that Yates and Benton, carrying backpacks, would climb a wooded slope to set up a camera to observe Axos; they connected the cables back to their Land Rover, which was hidden in a gully. The call signs 'Yankee' for Yates and 'Bravo' for the Brigadier were used; these were later changed to 'Trap One' and 'Greyhound' respectively. The TARDIS scene between the Master and the Doctor was rewritten; originally, the Master suggested adapting another laser system to effect repairs ("New wine in old bottles," said the Doctor). Remarking that the real problem with the TARDIS was its navigational system, the Doctor claimed: "I never really knew for certain where I was going to land... Or when, come to that." A control box scene in which the Brigadier showed the Doctor the camera images of the spacedome, and the Doctor detected the Axonite recall order, was removed. Chinn and the Brigadier planned a tactical nuclear strike, but the Doctor pointed out that Axos feeds on energy: "You can't kill a vulture by

Left:

The true form of the Axons is revealed.

feeding it meat.” Another major excision was a teleprinter message from UNIT HQ Washington: “PLANE CARRYING AXONITE CRASHED WASHINGTON THIS A.M. SUBSEQUENT EXPLOSION DESTROYED PENTAGON... REQUEST IMMEDIA... ZFB... ZFB... FB...” (the R/T operator explained that ZFB means “fading badly”). As disasters began across the world, the Doctor made a paper aeroplane out of one of Chinn’s papers, saying, “It’s a matter of time” – and flew the plane in a loop.

For the woodland battle with the Axons, it was indicated that UNIT’s machine-gun fire should have no effect on the Axons: ‘If possible reverse film shots of bullets hitting Axons (so that the bullet holes close up).’ After the Doctor struck his deal with Axos, a mass of tendrils grew over his TARDIS, and two Axon guards accompanied the Doctor and the Master into the ship. When the Master fled, the Doctor sent the guards out after him, and the ‘eyeball’ appeared on the screen. When the complex exploded, and it was believed that the Doctor was lost, Chinn grudgingly agreed to mention the Doctor in his report. He then slipped, twisting his ankle in the rubble; the Brigadier watched on, disgusted. In the final scene, the Doctor again flew his paper plane to illustrate the time loop.

As far back as Friday 9 October, Dicks had suggested retitling the serial *The Vampire from Space* which he felt had the ‘right melodramatic *Dr Who* ring’; this new title was in use on breakdowns for the serial’s revisions by Friday 20 November, although the title *The Axons* was still in use through to early December. The scripts were delivered as the crew was appointed in late autumn. In charge was BBC staff director Michael Ferguson, who had previously directed *The War Machines*

Right:

Roger Delgado awaits his cue in the mouth of Axos.



[1966 – see Volume 8], *The Seeds of Death* [1969 – see Volume 14] and *The Ambassadors of Death*; since the latter, he had worked on episodes of the BBC1 thriller series *Paul Temple*. Designer Kenneth Sharp had previously worked on *The Macra Terror* [1967 – see Volume 10] and visual effects were supervised by *Spearhead from Space*’s [1970 – see Volume 15] John Horton. Costume designer Barbara Lane joined the series for the first time, whereas Jan Harrison continued her run as make-up supervisor. Brian Hodgson of the BBC Radiophonic Workshop was assigned to produce the usual special sounds in January 1971 and would deliver a total of 57 items, including a new long dematerialisation sound effect for the TARDIS.

During the casting process, Fernanda Marlowe was contracted to play ‘UNIT Corporal’ in Episode One on Tuesday 15 December, replacing the role of ‘UNIT

R/T Man' and giving direct continuity to *The Mind of Evil*, in which she had played Corporal Bell.

Dicks sent the rehearsal scripts to Baker and Martin on Tuesday 29 December, asking for changes regarding the Master's escape from the complex and his return with the TARDIS, the scenes with Chinn's Minister and some colloquialisms to distinguish the real Filer from his duplicate. Dicks requested the first two scripts by Tuesday 5 or Wednesday 6 January.

Electronic visual effects

As with *The Ambassadors of Death*, an experimental studio session was conducted at Ferguson's request in Studio TC7 on Tuesday 22 December to 'examine a number of electronic and mechanical visual effects... see on camera the special costumes and make up effects... record a sequence of model shots involving CSO'. This was to try out Sharp's plans to blend sets with CSO foregrounds and to testing second phase CSO with the key colour yellow instead of blue in an attempt to overcome the 'fringing' problem. Pulsating light projection effects were tested alongside techniques using videodisc and front and back projection. The psychedelic lighting effects were provided by a specialist group known as Crab Nebula Light Show, who provided similar lighting for the BBC's *Top of the Pops*. After afternoon rehearsals, the test was recorded between 7pm and 8.30pm. The shots taken were of: the red-lit spacedome superimposed over a projector slide showing stars; zooming in on the model so it appeared to approach; the spacedome prop heading towards a slide caption showing Earth; the spacedome entering the time loop; and the model TARDIS (the prop made for *The Daleks' Master*

Plan [1965/6 – see Volume 6]) escaping the spacedome. Further experimentation included testing yellow as a CSO trigger colour; blue-coloured rice being dropped before the camera to give a mix between two different faces (for Jo's aging and the Axon face changes); the use of back-projected blue light on a film screen; the projection of effects lights; testing CSO model set elements (including a moving membrane); a figure appearing to grow by means of CSO; colour and effectiveness of the Axon monster costumes; the inflating Axon face mask; videodisc reverse shots of Axon tendrils; and the Golden Axon make-up. The model for make-up and costume tests was Clinton Morris.

The Axon costumes were supplied by Jules Baker of Events Suits, an outside firm which had approached Letts about working on *Doctor Who*. The main costume, that would be used on location, was a fully tentacled suit with heavy latex rubber tendrils and foam placed on a chamois leather bodysuit; one main tentacle could be manipulated on wire. Another costume was less tentacled and two more were Axon 'globs' which had styrofoam padding over a bodysuit. The 'Rolling Axon Glob' featured in Episode Two's climax was effectively a painted sack. All the costumes were suffocating in studio, and extra walk-ons were contracted to wear them for short periods. The golden Axons were achieved by using gold greasepaint on the actors' faces and hands, which proved very difficult to clean off. Gold wigs and forehead/eye appliances were added; the artiste saw through pinholes in the eyeballs. The cast wore painted gold bodystockings after an idea to CSO an oil-based fluid pattern over yellow bodystockings had been rejected. At this stage, Letts was unhappy with the Axon outfits. ■

Production

NOTE
Only the Doctor suspects that the Axons have an ulterior motive.

Location shooting on 16mm film for *The Vampire from Space* got underway at Dungeness in Kent on Monday 4 January 1971. Filming on the Dengemarsh Road near Lydd began at 1pm; sequences shot on this first day showed stuntman Derek Ware (who had worked on the show since its very beginning) as Pigbin Josh both on a rubbish tip and riding his bike into a ditch, and Paul Grist, playing Filer, driving his Ford Galaxie 500 past Dengemarsh Farm. Grist, a Welsh actor, had been a regular cast member in the BBC1 serial *199 Park Lane* where he had been directed by Ferguson; Ferguson had subsequently cast him as Lt Simon

Lamb in *Triton* and its sequel *Pegasus*. Snowy weather conditions plagued Ferguson's crew, and Ware performed his stunt fall into freezing water twice, with a wetsuit worn underneath his costume. The scheduled wrap was 5pm.

With shooting for the next few days planned from 9am to 5.30pm, Tuesday 5 January was spent alongside the Lydd-Dungeness Road; it was frosty, and the pebbles on the beach around Axos' landing site were frozen together. The day's filming called for the use of several special vehicles - including the 'army green' Commer C-Series BBC Outside Broadcast Unit MCR23, which was dressed as UNIT mobile HQ. To flesh out the UNIT

presence, an army Land Rover 80" Series I with mounted Wombat gun was provided by Risborough Barracks at Shorncliffe, alongside 10 army men. The film unit was visited by the *Kentish Express* who interviewed a freezing Barry Letts and Jon Pertwee; the item was published on Friday 8 January.

The regular cast – Jon Pertwee (who had just returned from a Christmas break in Ibiza), Katy Manning, Nicholas Courtney, Richard Franklin and John Levene – was joined by guest artists Donald Hewlett, Peter Bathurst and David Savile. Hewlett was an old Naval friend of Pertwee's; Bathurst had previously played Hensell in *The Power of the Daleks* [1966 – see Volume 9] whereas Savile had been Lt Carstairs in *The War Games* [1969 – see Volume 14]; Ferguson had also directed Savile in the BBC1 twice-weekly serial *The Doctors*.

Frostbite

Sequences shot for Episode One were those showing Josh by the boats, plus all those set outside the spacedome. The design team provided the Axos entrance; made from foam and latex on a chicken-wire frame, it opened in sections, and a wire-operated tendril could emerge from inside. A wax model of Ware's face was created for the scene in which Josh's corpse decomposed. Conditions were so cold that special make-up had to be applied to Manning to make her look warm; it transpired that her Biba boots were so thin she almost suffered frostbite, and between takes Pertwee wrapped her in his cloak to protect her from the cold. During breaks, the crew huddled around the open vehicle bonnets to warm themselves from the running engines or sheltered in front of the Axos prop on the frozen shingle beach. Because of the

weather conditions, Letts determined that in the future he would avoid scheduling location-heavy productions over the New Year period.

The crew resumed shooting at the same venue on Wednesday 6, by which time mild fog was present instead of snow. Roger Delgado joined the cast with filming for the spacedome scenes in Episodes Two and Four. For the scene in which the Master attacked the army soldier, stuntman Stuart Fell was rigged with a smoke charge to show the effect of the laser gun. It had been intended to shoot the Spacedome vanishing on location, but this was later staged as a model shot; other scenes were shortened due to both the lack of location light and slow performances from the frozen cast. A photocall was held at the entrance to Axos. Terrance Dicks wrote to thank Baker and Martin for prompt rewrites, saying Dungeness had been "bloody cold" during his visit with Barry Letts.

Fog gave way to rain on Thursday 7, when the crew moved to the MOD army training ground St Martin's Plain Camp at

Below:
The true form of an Axon.



Connections: New TARDIS

Clearly seen beyond the interior double doors of the Doctor's TARDIS is a wall with the same circular design as the interior of the ship. This suggests that the control room doors no longer led directly outside. The wooden throne-like chair, which had been seen in previous stories, is present in the TARDIS control room, along with an eagle lectern.



Shorncliffe near Folkestone. This was the venue for action sequences arranged by film cameraman AA Englander featuring Ware and his Havoc stunt team. The first scene filmed was the Master jumping from a railway bridge onto a moving Bedford RL lorry; here, Jack Cooper doubled for Delgado. The main sequence was the Episode Four battle between Yates, Benton and four Axons during which a Land Rover was blown up and a prop tree was arranged to fall on cue when hit by an Axon tentacle.

The sun emerged on Friday

8 for filming at the Dungeness Nuclear Power Station, which doubled up as the Nuton Power Complex. The first sequence filmed was the arrival of the TARDIS in Episode Three, following which Ware arranged the action sequence in which an Axon, played by Fell, attacks UNIT soldiers played by other Havoc stuntmen; flash charges were again used to show the troops' demise filmed outside the turbine hall. The final sequence, filmed in the afternoon, was the evacuation and the return of the TARDIS in Episode Four. A photocall featuring Pertwee, Delgado, the TARDIS and the Axon monster was also held here and the planned wrap for the day was 6pm.

A small amount of model filming was undertaken. Shots included those showing the radar station in Episode One and numerous sequences for Episode Four, such as Axos rising from the ground and the two-dimensional photo model of Nuton exploding as seen through the Brigadier's binoculars. The Axos model was crafted from fibreglass by



visual effects assistant Dave Havard and covered in unlubricated contraceptives.

Rehearsals for Episodes One and Two at the BBC's Acton Rehearsal Rooms began on Monday 11 January; Ferguson's concern over the extreme weather conditions on location led to Corporal Bell's additional dialogue reporting "freak weather conditions" at the Axos landing site. Joining the cast was Bernard Holley as the Axon man; Holley had previously played Haydon in *The Tomb of the Cybermen* [1967 – see Volume 10] and had featured regularly as PC Newcombe in *Z Cars* since 1967 up to January 1971 when he recorded his final episode in which Newcombe was killed off; Ferguson had first directed Holley in an episode of the BBC1 soap *The Newcomers* in 1966 and worked with him on many editions of *Z Cars* as well as casting him in an episode of the BBC2 science-fiction anthology *Out of the Unknown*. Holley was absent from the start of rehearsals as he was recording *Horrible Conspiracies*, one of



the plays in the *Elizabeth R* series which was recording at Television Centre on Monday 11 and Tuesday 12. John Hicks, the Axon Boy, had previously been a Quark in *The Dominators* [1968 – see Volume 12] while Ferguson had directed Patricia Gordino, the Axon Woman, in *Pegasus*. Chinn's Minister was played by Kenneth Benda with whom Ferguson had worked on an episode of *Z Cars*.

UNIT HQ

The *Vampire from Space* began recording in TC3 over Friday 22 and Saturday 23 January with a photocall for Katy Manning in her dressing room during the first day. The Saturday taping ran from 8.30pm to 10pm and comprised material for both episodes. The 1967 arrangement of the theme tune was used for the serial. First Episode One was taped in order, omitting all Axos scenes, focusing instead on material set both at UNIT HQ

and inside the mobile HQ. UNIT HQ incorporated three monochrome monitors – which were stolen over lunchtime and had to be replaced. Some of these showed the missile attack (this being 56 feet of stock 16mm film acquired from the British Aircraft Corporation). During these recordings, the Axos voice was played in from pre-recorded tape and film transfers were performed (with the full demise of Josh's corpse intact). After this, Episode Two scenes set in the mobile HQ, back at UNIT HQ and inside the lorry cab were recorded.

Taping between 7.30pm and 10pm the following day was preceded by a photocall for the different versions of the Axons. The first time that Bernard Holley walked onto the set in costume, he wore his *Z Cars* police cap as a joke, delivering one of his lines as “Axos calling Z Victor One”; this joke went down better than when he had worn his headgear on the set of *Elizabeth R*. Firstly, the scenes in Axos were recorded; these large connected sets were very flimsy, constructed from foam, plastic and latex rubber with blue CSO background/foreground models

Left:

The Doctor forms an alliance with the Master... or does he?

Below:

The tendrils of Axos were operated by visual effects assistants.



and coloured lights. Sharp, who had conceived the sets to pulse like the interior of a giant brain, was inspired by the 1966 movie *Fantastic Voyage*, which featured miniaturised scientists roaming around inside a man's bloodstream.

Recording began with the spacedome cell scenes. The Crab Nebula light patterns were superimposed over shots of Josh and Filer being analysed; rapid videodisc intercuts were added, and both actors were held by tendrils operated by visual effects assistants Colin Mapson, James Ward and Dave Havard beneath the raised set. Four shots were then edited in from the experimental session tape; these included an Axon monster inside Axos, plus CSO shots of Axos in space. Letts had hoped that the technique of placing spaceships over CSO backgrounds would be effective enough to save money on filmed models, but was disappointed by the result.

Below:

Axon actor Stuart Fell takes a breather.



The remaining Episode One Axos scenes were recorded next, with the exception of the cliffhanger. A distorted lens was used to suggest the mental attack on the Doctor, plus a multi-lens point-of-view shot of the Brigadier. Roll-back-and-mix was used to give the illusion of the Axons' appearing from behind the vanishing wall. CSO was also used to make the frog appear to grow larger and smaller; the animal had to be kept cool as it became over-stimulated in the studio heat.

Axon effects

With Episode One almost complete, the Axos scenes for Episode Two were recorded, bar effects shots.

Effects were undertaken together, and included: Jo seeing the Axon appear (by means of the blue CSO mix); the Axon woman 'depersonalising' (for which stunt woman Sue Crosland wore a suffocating latex mask, breathing via a length of hose pipe secreted inside the appliance); Filer's duplication; the back-projection scenes of the brain area; and superimposed shots of the Axons staggering about when the Doctor activates the Axonite. With the Axos material complete, recording of the Nuton Complex scenes for Episode Two began with the CSO shot placing Winsor's Lab within a glass painting of the cyclotron. However, the complex effects meant that only the first two Nuton scenes were recorded before the ten o'clock deadline; the remaining material would have to be remounted.

During rehearsals for the final studio session, from Monday 25 January, Letts changed the serial's title from *The Vampire from Space* (which he felt invited Hammer horror comparisons) to *The Claws of Axos*; the opening titles to Episodes One and Two, therefore, needed re-recording.



However, numerous publicity items had already been issued bearing the original title, and the Frank Bellamy comic art for *Radio Times* which introduced the subsequent serial *Colony in Space* [1971 – see Volume 17] used *The Vampire from Space* title. Dicks informed Baker and Martin of the change of title on Thursday 28 January, explaining that the team felt that it ‘strikes the correct ominous and sinister note’. Dicks commented that neither he, Letts or Michael Ferguson had been happy with the former title because of the word ‘Vampire’. A memo about the title change was circulated around the BBC, but due to a misunderstanding, the new title was erroneously given as *The Clause of Axos*.

Bernard Holley’s role in *Doctor Who* was noted in the Thursday 4 February edition of the trade paper *Television Today* which described his appearance as ‘a Greek God Space Monster’.

The second studio spanned Friday 5 and Saturday 6 February in TC4; Rhian

Davies took over from Jan Harrison as make-up supervisor. The TARDIS interior was redesigned for its first colour appearance; Kenneth Sharp rebuilt the damaged central console with assistance from a Pinewood-based visual effects company. The new panels were more hi-tech versions than previously, while the column was refurbished with neon tubes. Jon Pertwee set his precedent for activating the TARDIS by using three levers on one of the panels simultaneously. The existing walls comprising indented roundels were fitted with a blue CSO disc to act as a scanner and a small computer bank was added beneath this.

Recording on the first day ran between 8.30am and 10pm and, after a re-recording of the Episode One cliffhanger, was fundamentally a scene-by-scene performance of Episode Three from the second scene onwards. For the scenes in which the Doctor talks to Axos, the head of the Axon Man turning was superimposed by mixing two camera shots from slightly different angles. CSO was used for the screen via which Chinn talked to the Minister, and Delgado wore a latex mask when disguised as a general.

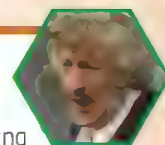
For the Axos interrogation, patterns were superimposed over an image of the Doctor and intercut with flashes of pink; back projection showed the time equations on the screen. When the Axon Man ‘depersonalised’, a golden Axon artiste put on a ‘globby’ Axon monster mask and gloves; a full ‘globby’ monster was used next. As Axos’ power built up, a red oscilloscope trace was shown and the camera rocked and twisted to show the chaos in Axos. During recording, Delgado became

Left:

Bernard Holley played the golden Axon Man, as well as the voice of Axos.

Connections: Rally cry

▶ The Doctor’s sneering comment of “England for the English” to Chinn was apparently the eleventh-century rally cry of the supporters of both Godwin, Earl of Wessex and his son Harold II.





Above:
Axon on
the rampage.

concerned when it appeared that the props man had lost the key to the handcuffs he was wearing.

With Episode Three completed, a number of inserts were shot. These included: a short TARDIS scene with Hardiman on the CSO screen; the 'blue rice' CSO mix between Manning and older actress Mildred Brown for the ageing of Jo (recorded as a videodisc replay); and the final shot of Jo and the Doctor. The crew then remounted the remaining scenes of Episode Two through to the first scene of Episode Three. Ware supervised the fake Filer fight and doubled for Grist; the BBC's foam machine and a superimposed

spark generator contributed to the replica's demise. When Filer was overpowered at the start of Episode Three, a videodisc was used for the shot of the Axon tendril striking him.

Recording of *The Claws of Axos* concluded on Saturday 6 with a 7.30pm to 10pm session. This began with all the scenes in the Power Complex; a helmeted Jack Cooper doubled for Hewlett in Hardiman's death fall, a monochrome monitor showed model film of Axos, CSO was used for the disappearances of the Doctor's TARDIS, a one-third scale model made for *The Rescue* [1965 – see Volume 4] and *The Romans* [1965 – see Volume 4]. The Master's TARDIS was represented by a full-size white box with a door in it. A polystyrene lab door melted as the Axons broke in, a blue spark was superimposed over the light accelerator and the Axons 'vanished' using CSO. Parts of the set were rigged to collapse and, for the final scene, part of the office wall was removed to imply the building's devastation. All the Axos scenes were recorded at the end of the evening; the heads of golden Axons were superimposed over the Doctor and Jo's escape sequence. Recording overran by 27 minutes due to the complex effects with this additional studio time cost queried at the BBC's Programme Review Board on Wednesday 17 February and justified by head of serials Ronnie Marsh. ■

PRODUCTION

Tue 22 Dec 70 Television Centre Studio 7: Experimental Session

Mon 4 Jan 71 Dengemarsh Road, Lydd, Kent [Road]

Tue 5 - Wed 6 Jan 71 Dungeness Road, Lydd, Kent [Roadside; Axos]

Thu 7 Jan 71 St Martin's Plain Camp, Shorncliffe, Kent [Bridge; Attack on Road]

Fri 8 Jan 70 Dungeness 'A' Nuclear Power Station, Dungeness, Kent [Power Complex]

Fri 22 Jan 70 Television Centre Studio 3: Episodes One and Two: UNIT HQ; Mobile HQ

Sat 23 Jan 70 Television Centre Studio 3: Episodes One and Two: Spacedome Cell; Outer Area; Brain Area;

Inner Chamber; Corridor; Replication Section; Winsor's Lab; Hardiman's Office

Fri 5 Feb 70 Television Centre Studio 4: Episode Three; Closing Scenes for Episode Two

Sat 6 Feb 70 Television Centre Studio 4: Episode Four; Opening Titles for Episodes One and Two



Post-production

E editing took place from Monday 8 to Tuesday 16 February. Episodes One and Two overran their 25-minute limits and required editing. Episode One's opening scene, featuring two radar technicians, was trimmed to remove one of the two checking a list of comets ("Comus-Sola due 1969... Pons Winnecke 1970, Encke 71... Westphal, 75..."). A short scene in which Jo bumped into Filer for the first time was cut (partially due to sound problems), and a sequence in the

Brigadier's office in which Chinn demanded that since the Doctor did not officially exist he must be suspended from duty was removed. The collapse of Josh's corpse was flared to a whiteout as the original effect was considered too grotesque by head of serials Ronnie Marsh, and two short scenes of Jo exploring Axos were removed and other material shortened when Marsh found it too psychedelic. One of the Axonite discussion scenes was heavily trimmed to remove the Doctor advocating that Earth should develop on its own,

Above:
The Master
is armed and
very, very
dangerous.

whereupon Chinn ordered the Brigadier to silence the Doctor, whom he believed to be hindering government negotiations.

Episode Two was heavily cut. Chinn's telephoning the Minister lost a remark about Chinn's reputation and future career being "the least important matter at stake". The start of the next Axos scene – in which the Axon offered to show Jo around, and the Doctor assured Jo that she was hallucinating – was cut. (The Doctor, who was more concerned about the Axonite deal, commented: "Beware Greeks bearing gifts.") The end of the scene lost the Doctor attempting to keep the Axonite away from Chinn while talking to Winsor about his light accelerator. There was more dialogue in the cell between the Master and Filer: the Master confirmed that the Axons were universal scavengers who did not have a home planet – a fact which Filer later referred to in the broadcast version – and said that he was captured off Antares Four. A complete scene in Axos was then cut: in this, the Doctor suggested experimenting alongside Winsor and Jo attempted to warn the Brigadier about the Doctor's interest

Below:

UNIT troops are met with the deadly force of an Axon.



in time travel – but Lethbridge-Stewart's mind was on Chinn. The end of the scene in the mobile HQ where the Doctor left with Winsor was removed; here, Jo believed that the Doctor had changed sides, to which the Doctor commented: "A matter of loyalties... mine must be to science." The end of the first scene in Winsor's lab lost the Doctor suggesting that the scientists cannibalise parts of the TARDIS. A scene in the corridor outside Hardiman's office was cut; in this, the Doctor argued with a corporal about seeing the Brigadier as Harker arrived. Filer gained access by saying that he was a CIA interrogation officer sent to question UNIT, but after the Doctor and Filer entered Harker went to check with Chinn. Also excised was a 'flaring out' of the shot of Winsor's face decomposing. The only cut to Episode Three was the end of one scene between the Doctor and Axos in which the voice proclaimed, "Axos will live forever, the supreme life-force" – to which the Doctor countered, "A cosmic parasite." Episode Four was left uncut and slightly overran its 25-minute maximum.

Axon music on flexidisc

Dudley Simpson was booked to provide the score for the serial on Wednesday 27 January; this was recorded using the EMS Synthesi 100 'Delaware' at the Radiophonic Workshop over 13 days from Monday 15 February to Friday 19 March. A total of 47 minutes' worth was composed, with Simpson reusing his *Master Theme* from *Terror of the Autons*. In 1972, Brian Hodgson left the Workshop, established Electronic Music Studio, and issued a demonstration record *Sounds from... EMS* featuring Simpson's *The Axons Approach* and a flexidisc with the same band titled *Axon Attack*. ■

Publicity

- ▶ A promotional document for *The Vampire from Space* was released by the BBC on Wednesday 16 December 1970 promising an 'exciting story' with an 'action-packed climax'.
- ▶ Episode One of *The Claws of Axos* was promoted with a small item entitled *That Golden Feeling* about Bernard Holley in the *Radio Times* 'People' section, plus two photographs alongside the programme listing showing the Doctor, Jo and Axos. Episode Four gained a small item in the 'Preview' section under the title *Who on earth...?* which speculated on a possible end to the Doctor's exile.



- ▶ In the *Daily Mirror*, a small item about 22-year-old model Patricia Gordino's appearance as the Axon Woman appeared with a photo of the actor in make-up promoting the evening's début instalment.

Above:
The Doctor is forced to return to Earth in the TARDIS.

Broadcast



- ▶ The viewing figures maintained the series' standards well; the show was opposed by episodes of the ATV financed *UFO* science-fiction film series in regions such as ATV (repeats) and Southern (first run) while other areas showed the documentary *Survival* (LWT), Westerns such as *Bonanza* (Granada) or *Gunsmoke* (Yorkshire/Westward/Channel/Grampian), the imported science-fiction series *Voyage to the Bottom of the Sea* (Tyne Tees/Scottish), the US sitcom *Arnie* (HTV), Kenny Everett's series *Ev*

Left:
Mr Chinn leads the party that welcomed Axos to Earth.



Above:
The Axons
make a
good first
impression.

(Anglia), puppetry with Shari Lewis (Border), the cartoon *Arthur! and the Square Knights of the Round Table* (Anglia) and the local show *T-Time* (Ulster).

- At the Programme Review Board on Wednesday 17 March, John Culshaw – the head of music programmes – praised the opening instalment, a sentiment echoed by Monica Sims, head of children's programmes – who also noted that the new story was continuing the trend towards the type of material being covered in the adult BBC1 drama *Doomwatch*. At the meeting the following week, BBC1 controller Paul Fox felt that the adventure was going well.

- Visual effects elements from the serial subsequently appeared in the BBC1 documentary *Behind the Scenes* which studied the workings of BBC Television Centre; filmed during Spring 1971 it was broadcast on Wednesday 18 August 1971.

- The Claws of Axos* was sold abroad as both 16mm monochrome film recordings and as colour videotapes in both 625- and 525-line standards. Australia's ABC received the serial in September 1971 and screened it in May 1972. Time-Life marketed it to the USA in 1972 (where it was shown until 1976); it was also purchased for broadcast by Hong Kong, Singapore and Gibraltar.

- TV Ontario in Canada broadcast the serial in 1976, and returned the 525-line tapes of the whole story to the BBC in the early 1980s. The serial was re-marketed in the mid-1980s; New Zealand transmitted it in September 1985, ABC in April/May 1986 and in North America it also aired as a TV movie of one hour, 31 minutes duration.

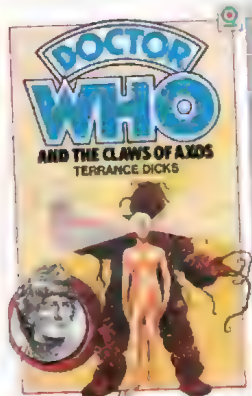
- UK Gold transmitted *The Claws of Axos* in episodic and compilation form from March 1993. BBC Prime screened it from September 1995.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode One	Saturday 13 March 1971	5.15pm-5.40pm	BBC1	23'51"	7.3M (57th)	-
Episode Two	Saturday 20 March 1971	5.15pm-5.40pm	BBC1	24'00"	8.0M (43rd)	-
Episode Three	Saturday 27 March 1971	5.15pm-5.40pm	BBC1	24'05"	6.4M (70th)	-
Episode Four	Saturday 3 April 1971	5.15pm-5.40pm	BBC1	25'19"	7.8M (49th)	-

Merchandise

The *Claws of Axos* was first due to be novelised in May 1974, but Dicks' *Doctor Who and the Claws of Axos* would not be published until April 1977; it was issued simultaneously in hardback by Allan Wingate and in paperback by Target with a cover painting by Chris



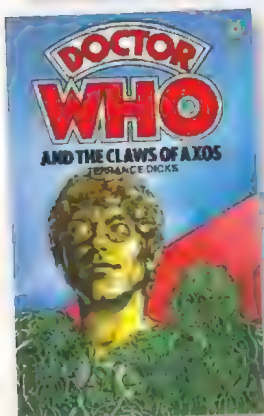
Achilleos. The paperback was reprinted with a new cover by John Geary in April 1979. It was paired with Dicks' adaptation of *The Mind of Evil* as one of Star Books' *Doctor Who Classics*, issued in March 1989. The novelisation was released as a BBC Audiobook in June 2016, read by Richard Franklin.

The serial was issued by BBC Video in May 1992 with a cover painting by Andrew Skilleter.

BBC Worldwide released the serial on DVD in April 2005.

It included these extras:

- ▶ **Commentary** with actors Katy Manning, Richard Franklin and producer Barry Letts
- ▶ **Deleted and extended scenes**
- ▶ **Now & Then: The Locations of *The Claws of Axos*** – a look at the locations used in *The Claws of Axos*, contrasting how they appeared in 1971 with how they are now. Narrated by Katy Manning
- ▶ **Reverse Standards Conversion: The Axon Legacy** – restoration featurette



▶ **Directing Who:** Michael Ferguson on *The Claws of Axos* – director Michael Ferguson recalls his work on *The Claws of Axos*

▶ **Programme subtitles**

▶ **Production information subtitles**

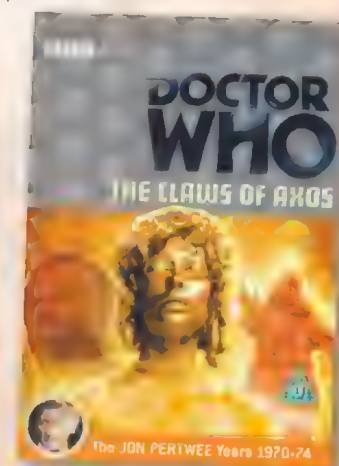
▶ **Photo gallery**

The Claws of Axos – Special Edition was released in October 2012. It included these extras:

- ▶ **Commentary** with actors Katy Manning, Richard Franklin and producer Barry Letts
- ▶ **Axon Stations!: Making *The Claws of Axos*** – cast and crew look back at the making of the story featuring Bob Baker, Terrance Dicks, Michael Ferguson, Derek Ware, Katy Manning, Paul Grist and Bernard Holley
- ▶ **Now & Then: The Locations of *The Claws of Axos***
- ▶ **Directing Who:** Michael Ferguson on *The Claws of Axos*
- ▶ **Studio Recording** – the entirety of the earliest surviving *Doctor Who* studio recording – complete with studio chatter, recording breaks and VT run-ups
- ▶ **Living with Levene** – Toby Hadoke spends a weekend with actor John Levene
- ▶ **Deleted and extended scenes**
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Programme subtitles**
- ▶ **Production information subtitles**
- ▶ **Photo gallery**
- ▶ **Coming soon trailer**
- ▶ **Digitally remastered picture and sound quality**
- ▶ **Easter Egg:** Reverse Standards Conversion

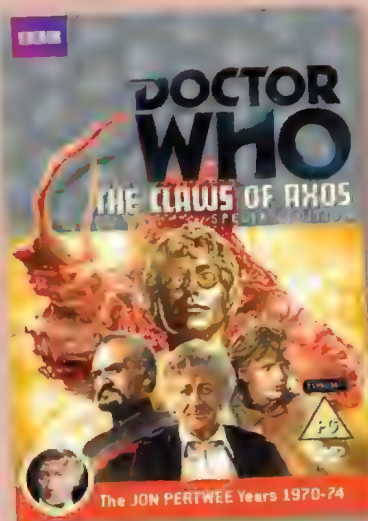


Clockwise from left: Novelisation covers by John Geary and Chris Achilleos; the video release cover by Andrew Skilleter; and the original DVD cover by Clayton Hickman.



THE CLAWS OF AXOS

► STORY 57



Above and right:

The Special Edition DVD cover, and Underground Toys collectors' set.

Right:

Eaglemoss' figurine of the Axon Man.

The *Third Doctor* DVD box set was available exclusively through Amazon from November 2006. It included *The Claws of Axos*. The serial was also available with issue 97 of the *Doctor Who – DVD Files*, published by GE Fabbri in September 2012.

Incidental music from *The Claws of Axos* was included on several releases, including the seven-inch flexidisc and

EP *Sounds from... EMS* from Electronic Music Studio in 1972 (with the track *Axon Attack*). Elements of the score were featured in *The Worlds of Doctor Who*, the B-side to the BBC single of Simpson's theme to *Moonbase 3* in October 1973. Brian Hodgson's sound effect of the Master's laser gun formed the track *Laser Gun, Five Bursts* on the BBC Records & Tapes sound effects LP *Out of this World* released in 1976. Effects and music from *The Claws of Axos* were included on the CD *Doctor Who at the BBC Radiophonic Workshop – Volume 2: New Beginnings 1970-1980* from BBC Music in May 2000 (with the tracks *Brain Centre Atmosphere* and *The Axons Approach*), the four-CD set *Doctor Who: The 50th Anniversary Collection* from Silva Screen in December 2013 (including the sound effect *Copy Machine Tickover* and the music cue *The Axons Approach*) and the 11-CD version in September/November 2014 (with the tracks *Axos Cell Interior Atmosphere*, *Brain Centre Atmosphere*, *Copy Machine Tickover*, *The Axons Approach* and *TARDIS Lands*).

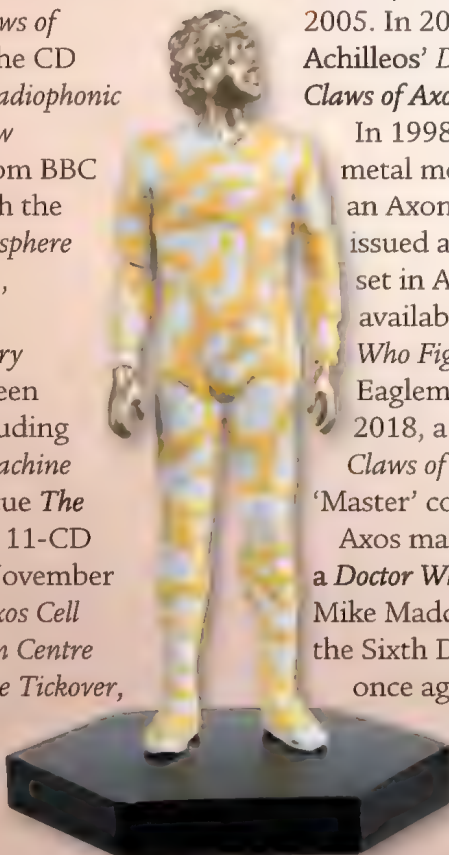


In August 2017 Fantom Films released *Who Talk: The Claws of Axos*. The unofficial two-CD set featured cast and crew from the serial reunited for new commentaries on all four episodes, including an alternative track for the last episode. Moderated by Toby Hadoke, this release featured Katy Manning (Jo Grant), Richard Franklin (Captain Yates), Bernard Holley (Axon Man), Bob Baker (writer), Terrance Dicks (script editor) and Michael Ferguson (director).

The Stamp Centre issued covers for *The Claws of Axos* signed by John Levene in June 2005. In 2006 A4 colour art prints of Chris Achilleos' *Doctor Who* cover art for *The Claws of Axos* was available.

In 1998 Harlequin Miniatures issued metal models of an Axon monster and an Axon humanoid. Underground Toys issued a Master and Axon action figure set in August 2010. An Axon Man was available with issue 71 of the *Doctor Who Figurine Collection*, published by Eaglemoss in May 2016. In August 2018, a figure of the Master from *The Claws of Axos* was included in Titan's 'Master' collection of mini vinyl figures.

Axos made a return in *The Feast of Axos*, a *Doctor Who* audio drama, written by Mike Maddox featuring Colin Baker as the Sixth Doctor with Bernard Holley once again providing the voice of Axos, released in February 2011 by Big Finish. ■



Cast and credits

CAST

Jon Pertwee Doctor Who
with
Katy Manning Jo Grant
Nicholas Courtney ... Brigadier Lethbridge-Stewart
Roger Delgado The Master
Richard Franklin Captain Mike Yates
John Levene Sergeant Benton
Peter Bathurst Chinn
Paul Grist Filer¹
Donald Hewlett Hardiman²
David Savile Winsor [1-2]
Derek Ware Pigbin Josh [1]
Bernard Holley Axon Man
Kenneth Benda The Minister [2-3]³
Tim Pigott-Smith Captain Harker [2-3]
Michael Walker 1st Radar Operator [1-2]⁴
David G March 2nd Radar Operator [1-2]⁴
Fernanda Marlowe Corporal Bell [1]



Patricia Gordin Axon Woman [1-2]⁵
John Hicks Axon Boy [1]⁵
Debbie Lee London Axon Girl [1]⁵
Nick Hobbs Nuton Driver [2]⁶
Royston Farrell Technician [4]

¹ Credited as Bill Filer in *Radio Times*

² Credited as Sir George Hardiman in *Radio Times*

³ Uncredited on Episode Two although credited in *Radio Times*

⁴ Jointly credited as Radar Operators in *Radio Times*

⁵ Not credited in *Radio Times*

⁶ No on-screen credit; credited in Episode Two in *Radio Times* and also appears uncredited in Episode Three

UNCREDITED

Gloria Walker Secretary
Pierce McAvoy, George Howse Civil Servants
Roy Brent, Bill Hughes, Douglas Roe, Clive Roger, Pierce McAvoy, Michael Stainer UNIT Soldiers
Richard Franklin Radio Voice
Stuart Fell, Steve Emerson, Derek Martin, Jack Cooper, Reg Harding Stuntmen/UNIT Soldiers
Bernard Holley Voice of Axos
Roger Minnis 2nd Axon Man
Geoff Righty, Steve King, David Aldridge Humanoid Axon Men
Nick Hobbs Stunt Double for Axon Man
Sue Crossland Stunt Double for Axon Woman
Bill Barnsley, Paul Phillips, Peter Holmes, Victor Croxford Laboratory Technicians
Jack Cooper Stunt Double for The Master
Derek Ware Stunt Double for Filer
Steve Smart, Pierce McAvoy, George Howse Regular Army Soldiers
Eden Fox, Stuart Myers Rolling Axon Globbs
Douglas Roe, Clinton Morris Globby Axons

Left:
Stuart Fell is
fitted into his
Axon suit.



Right:

The Doctor had reached the end of his tether with the Brigadier.

Douglas Roe, Clive Roger Axon Globs
Peter Holmes, Steve Smart, Clinton Morris, Mark Boyle, Jack Cooper Axon Monsters
Clinton Morris Corporal
Gloria Walker Nurse
Stuart Fell Stuntman/Axon Monster
Derek Martin Stuntman/Corporal
Steve Emmerson, Jack Cooper, Reg Harding, Nick Hobbs Stuntmen/Army Soldiers
Mildred Brown Double for Jo Grant (old)
Brian Gilmar, Emmett Hennessy, Bob Blaine, Brian Justice Stuntmen/UNIT Soldiers [inc McDougall, Parker]
Jack Cooper Stunt Double for Hardiman
Reg Harding, Derek Martin, Steve Emerson, Nick Hobbs, Stuart Fell

Stuntmen/Axon Monsters/
 Doubles for Captain Mike Yates and
 Sergeant Benton

CREDITS

Written by Bob Baker & Dave Martin
 Title Music by Ron Grainer
 and BBC Radiophonic Workshop
 Incidental Music: Dudley Simpson
 Special Sound: Brian Hodgson
 and BBC Radiophonic Workshop
 Action by Havoc
 Film Cameraman: AA Englander
 Film Editor: Bob Rymer
 Visual Effects Designer: John Horton
 Costumes: Barbara Lane
 Make Up: Jan Harrison
 [1-2; supervised all film sequences],
 Rhian Davies [3-4]
 Lighting: Ralph Walton
 Sound: Dave Kitchen
 Script Editor: Terrance Dicks
 Designer: Kenneth Sharp
 Producer: Barry Letts
 Directed by Michael Ferguson

Profile

BOB BAKER AND DAVE MARTIN

Writers

Though nicknamed the Bristol Boys by script editor Terrance Dicks, only half of the writing partnership originated in the West Country. Robert John Baker was born there on 26 July 1939. His first TV work came making animations for BBC Bristol children's show *Vision On*.

David Ralph Martin, born 1 January 1935, meanwhile hailed from Handsworth, Birmingham. A pylonrigger and hospital worker before studying at Bristol University, he later worked backstage at Bristol Old Vic theatre, where he met and married drama student Celia Constanduros. They had children Thea and Leo, with a daughter Ann by his first wife.

Baker and Martin met in 1968 while Martin was at advertising agency Harrison Cowley, and Baker worked in a late-night tobacconist's run by a mutual friend, which Martin frequented. Baker was developing a friend's animation based on poem *Peter Grimes* but the two collaborated on a more ambitious movie. Though ultimately unmade, their partnership persisted.

A script based on the military memories of their friend, Old Vic barman Keith Floyd (later a famous TV chef) was picked up in 1969 by Trevor Ray, Derrick Sherwin, Peter Bryant and Terrance Dicks, who brought Baker and Martin into the BBC bar to discuss ideas.

Work for local ITV franchise HTV included Leonard Rossiter crime vehicle



Thick as Thieves (1971), historical adventure dramas *Pretenders* (1972) and *Arthur of the Britons* (1972/3), single plays *Bristol 600* (1973), *Item* (1974), and *M+M* (1974), plus another Rossiter one-off *Machinegunner* (1976). Output for other ITV companies included *Hunter's Walk* (1974-6), *Public Eye* (1975), *Scorpion Tales* (1978) and Derrick Sherwin's *Skiboy* (1974).

Their first *Doctor Who* credit *The Claws of Axos* was followed by the similarly satirical and political *The Mutants* [1972 – see Volume 18]. *The Three Doctors* [1972/3 – see Volume 19] reunited all three Doctors to date and originated renegade Time Lord Omega. *The Sontaran Experiment* [1975 – see Volume 22] and *The Hand of Fear* [1976 – see Volume 25] were both heavily steered by script editor Robert Holmes. For *The Invisible Enemy* [1977 – see Volume 27] Baker and Martin created robot dog K9, retained as a hugely popular companion. Known for overly ambitious ideas, they learned to write for inflation-hit budgets in *Underworld*

Above:

Dave Martin and Bob Baker with their most famous creation – K9.



Above:
Dave Martin
and Bob Baker
were hungry
for success.

[1978 – see Volume 28], *The Armageddon Factor* [1979 – see Volume 30], and Bob Baker's solo effort *Nightmare of Eden* [1979 – see Volume 31].

The two writers were invited to discuss a potential K9 series. Eventual spin-off *K9 and Company* (1981) went ahead without them.

Using anecdotes from former copper Robert Holmes, together Baker and Martin wrote for *Z Cars* (1974), also providing tales for Philip Hinchcliffe's *Target* (1977/8).

They wrote several children's series for HTV: *Sky* (1975), *King of the Castle* (1977) and *Follow Me* (1977). Later, Baker created children's fantasy *Into the Labyrinth* (1981/2) and wrote for teenage pop drama *Jangles* (1982). For grown-ups, the duo provided mystery mini-series *Murder at the Wedding* (1979) and play *Rat Trap* (1979).

The pair wrote solo from the late 1970s, Martin moving to Dorset to write crime thriller novels. Their final collaboration, TV horror play *Night Voices: Succubus* (1987), was an old script revisited.

Baker developed an association with producer Robert Banks Stewart, becoming story editor on a half season of *Shoestring* (1979), occasional writer on *Bergerac* (1981/3), and story editor on Aussie/UK detective series *Call Me Mister* (1986).

Baker also took executive producer and departmental script editor posts at HTV, including overseeing play anthology *Function Room* (1985).

There were mixed fortunes as an independent producer before being recruited to write the BAFTA and Oscar-winning *Wallace and Gromit* films with animator Nick Park. Drafted in by old *Vision* On pal Dave Sproxton, Baker helped Park write second film *The Wrong Trousers* (1993), then *A Close Shave* (1995) and *A Matter of Loaf and Death* (2008), plus film screenplay *The Curse of the Were-Rabbit* (2005). Baker also produced factual series *Wallace and Gromit's World of Invention* (2010).

Baker spent a decade pushing for a K9 TV series, eventually made for Australian TV with Disney's Jetix network in 2010. 2013 autobiography *K9 Stole My Trousers* detailed his development frustrations.

Dave Martin wrote four K9 picture books (1980) and *Doctor Who* adventure books *Garden of Evil* and *Search for the Doctor* (1986). On TV he wrote Leonard Rossiter TV movie *Escape to the West* (1980) but working on *Harbour Lights* (1999) soured any remaining enthusiasm for TV. He died of lung cancer on 30 March 2007, aged 72. ■

Right:
The Doctor
confronts
a Mutant in
Baker and
Martin's *The
Mutants*.



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